

MUSICAL FETTER

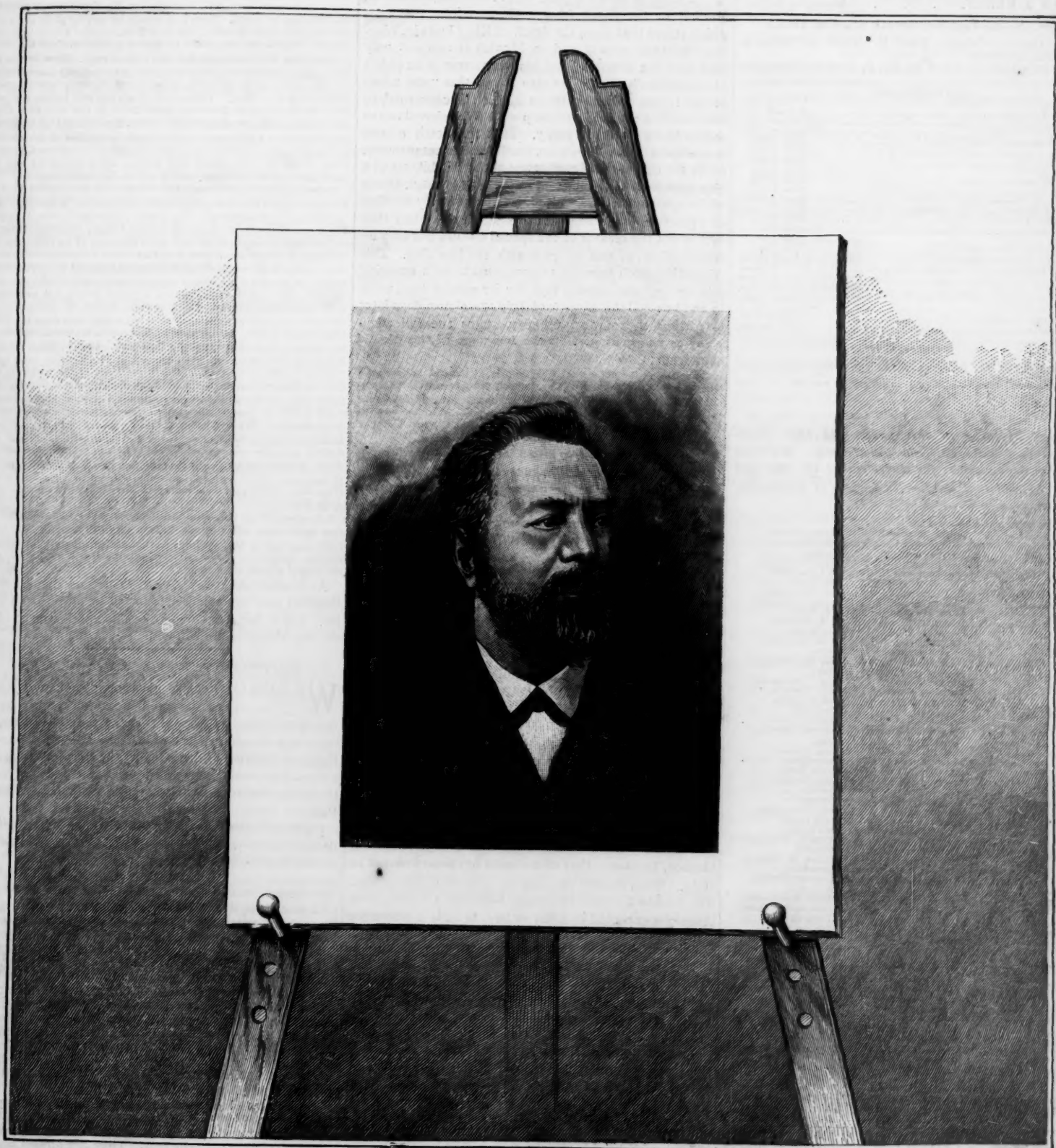
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, JULY 21, 1886.

WHOLE NO. 336.



C. JOSEPH BRAMBACH.

THE MUSICAL COURIER.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, JULY 21, 1886.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,
Sembranch,	Clara Morris,
Christine Nilsson,	Mary Anderson,
Scalchi,	Sara Jewett,
Trebelli,	Rose Coglian,
Marie Rose,	Chas. R. Thorne, Jr.,
Anna de Bellocca,	Kate Claxton,
Etelka Gerster,	Maudie Granger,
Nordica,	Fanny Davenport,
Josephine Yorke,	Janauscheck,
Emile Ambre,	Genevieve Ward,
Emma Thursby,	May Fielding,
Teresa Carreno,	Ellen Montejo,
Kellogg, Clara L.—s,	Lillian Olcott,
Minnie Hank,	Louise Gage Courtney,
Materna,	Richard Wagner,
Alban,	Theodore Thomas,
Annie Louise Cary,	Dr. Damrosch,
Emily Winaut,	Campanini,
Lena Little,	Guadagnini,
Murio-Celli,	Constantin Sternberg,
Chatterton-Bohrer,	Dengremont,
Mme. Fernandes,	Galassi,
Lotia,	Hans Balatka,
Minnie Palmer,	Arbuckle,
Donald,	Liberti,
Marie Louise Dotti,	Ferranti,
Geisinger,	Anton Rubinstein,
Fursch-Madl,—s,	Del Puente,
Catherine Lewis,	Joseph,
Ellie de Lussan,	Mme. Julia Rive-King,
Blanche Roosevelt,	Hope Glenn,
Sarah Bernhardt,	Louis Blumenberg,
Titus d'Ernesti,	Frank Vander Stucken,
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Friedrich von Flotow,	Robert Volkmann,
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Frederick Lax,	Max Heinrich,
Nestore Calvano,	E. A. Lefebvre,
William Courtney,	Ovide Musin,
Josef Staudigl,	Anton Udvardi,
Lulu Velling,	Alcuin Blum,
Blanche Clinton-Sutro,	Joseph Koegel,
Calixa Lavalley,	Dr. José Godoy,
Clarence Eddy,	Carlyle Petersilea,
Frans Abt,	Carl Reiter,
Fannie Bloomfield,	George Gemünder,
S. E. Jacobson,	Emil Liebling,
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Lili Lehmann,	W. Waugh Lauder,
William Candidus,	Hans von Bülow,
Franz Rummel,	Clara Schumann,
Blanche Stone Barton,	Joachim,
Thomas Ryan,	Samuel S. Sanford,
Achille Errani,	Frans List,
King Ludwig II,	Christine Dessert,
	A. A. Stanley,

AFTER all, Anton Seidl may not conduct any of the performances at the Bayreuth Festival.

MR. PETER RUDOLPH NEFF, President of the College of Music, Cincinnati, writes as follows: CINCINNATI, July 15, 1886.

Editors Musical Courier:

The contract with Mr. Henry Schradieck has been renewed for one year. Yours respectfully,

PETER RUDOLPH NEFF.

MR. WILLIAM STEINWAY left for Milwaukee by fast train on the Pennsylvania Railroad at nine A. M. yesterday, and will arrive there to-day at 2:30 P. M. He has been invited as one of the special honorary guests of the festival there, and has accepted the invitation. He will remain at Milwaukee until the close of the festival, July 25, and will then visit Chicago, St. Paul, and again go to Milwaukee to attend the annual meeting of the German American National Teachers' Seminary, to be held in that city. Mr. Steinway will return to New York about August 10 from his trip of recreation andrest.

THE New York Herald of Tuesday, July 6, contained a hoax, or rather a joke, from its correspondent in Munich in the shape of a cablegram from that city, which stated that since the death of King Ludwig, Wagner, "who was once a god in Munich is now not only disdained but abhorred, and his very name is an object of execration." The joker also stated that "the music of the future seems, so far as Munich is concerned, to have become the music of the past." We referred to the matter in our issue of July 7. That the death of one man should in any short time, much less instantaneously, affect the culture and intelligence of the inhabitants of a city, especially so intellectual as those of Munich, is out of the question, unless, indeed, it is assumed by an idiot or a practical joker, and such is especially so when that man is not the creator of the special culture but only an intermediary, as was the case with the late king. This Herald despatch referred to continued to be a standing joke among musicians in this city for several days, when lo and behold! the *Keynote* of July 17—eleven days later—treating the matter seriously, states the following—using as nearly as possible the language of the *Herald* cablegram:

The suicide of the unfortunate King Ludwig, of Bavaria, has proved a serious blow to the Wagnerian cause, and may prove to be the commencement of a widely extended opposition to the present unnatural craze for the "music of the future." Certain it is that in Munich, where the name of Wagner has hitherto been idolized, it is now execrated, and his music ridiculed.

In order to get a joke into the head of the editor of the *Keynote*, the trepanning process must be applied in the future. There are a number of young surgeons in the various hospitals in this city who have been reconnoitring around for an opportunity to try this process, and we most respectfully notify them that the subject has been discovered. Apply it on the editor of the *Keynote*.

ITALIAN OPERA NEXT SEASON.

SIGNOR ANGELO, formerly a confidential assistant, of J. H. Mapleson, has engaged a troupe to give performances of Italian opera at the Academy of Music, beginning October 18 and ending November 22, the night prior to the first performance of the American Opera Company next season.

Mr. Ravin d'Elpeux, the husband of Mme. Murio-Celli, represents Angelo here during the former's absence. Mr. d'Elpeux showed us all the cablegrams, &c., received concerning this new venture. From them we learn that the company will include Signori Giannini, Poliani, Cesari, Pinto, Corsi, Mmes. Montalba, Corieri Borghi, Marie Grobel and Julia Valda, the American girl who recently achieved a decided success at Covent Garden, London. Part of a chorus has been selected in Italy. Mme. Scalchi may appear in some of the operas. The conductor will be either Loghede or Brimboni. Angelo is expected in a day or two, as he is a passenger on the City of Chester, which left Liverpool on the 13th.

AN UNJUST COMPARISON.

THE Boston Herald makes the following statement: Piano recitals pay in Europe, when a Rubinstein gives them. Where is the pianist in this country who could make \$100,000 in six months, with 106 recitals? Where, indeed.

There is no pianist on earth, much less in the United States, who could make \$100,000 with 106 recitals here. Neither is there one in Russia who could make it in Russia; neither is there one in France who could make it in France; neither is there one in Austria who could make it in Austria; neither is there one in Germany who could make it in Germany; neither is there one in Great Britain who could make it in Great Britain; neither is there one in the United States who could make it in the United States.

Rubinstein made it in Russia, France, Austria, Germany and Great Britain combined, and had his tour extended to the United States, he would have made more in this country than in any one of the above countries; probably more than in any other two.

MORE PRAISE FOR MR. KREHBIEL.

THE *Musical Times*, of London, contains in its current issue an article on Mr. Krehbiel's review of the musical season here. It seems to be impressed with the extraordinary musical activity of New York, the high qualities of the performances and the ability of the author, for it says:

Mr. Krehbiel styles the season surveyed in his book, "a most extraordinary one." He is justified in using these words, if only by the number of performances given. A hundred and twenty-seven "notable operatic representations" are enumerated, excluding those of comic operettas, &c. Note is also made of forty-eight orchestral concerts, and twenty-one others given by the Philharmonic Society, &c. This undoubtedly indicates musical life far in excess of that of London, having regard to the fact that New York is much smaller than the British metropolis. But the significance of the New York season does not lie in the multiplicity of its doings so much as in their prevailing character, and notably with respect to operatic enterprise. We see recorded in this book what appears to be the firm establishment of German opera—or, rather, opera in German—side by side with the beginning of a new enterprise having as its object the furtherance of a national American lyric stage. These are the features which give the season its noteworthy character, and, in his preface, Mr. Krehbiel very properly discusses them at length. There is no reason for surprise at the success of German opera in a city which, like New York, contains a very large and wealthy Teutonic element, while its general population show a marked preference for the lyric theatre above the concert room. Moreover, in the Metropolitan Opera-House, the public were presented with a good ensemble. An artistic spirit prevailed, and all-round efficiency was not sacrificed in favor of a "star." This state of things met with instant appreciation. To the credit of New York people let it be said that they abandoned Italian opera, as misrepresented by Mr. Mapleson and his company, and went over to a new enterprise based upon recognition of the fact that art has claims *per se*, and is not a mere fulcrum for commercial speculations. There exists no reason why German opera should not take the place, and more than the place, which held by the Italian congener.

The managers are wise enough not to limit their repertory to the productions of the Fatherland, and already it includes the "Huguenots," the "Prophète," "Masaniello," "La Juive," "Carmen" and "Faust." These are, of course, given in the German tongue, but the main fact is not the language employed so much as the existence of an enterprise determined by artistic aims. The American Opera Company, which gives performances in the vernacular, has not yet got beyond an experimental stage. Its purpose is a lofty and comprehensive one—namely, the creation of a national lyric stage, manned by native artists, and performing works by native composers. This may prove beyond the strength of the enterprise, for, undoubtedly, America is yet a long way from the possibility of such results. But everything must have a beginning, and we are not disposed to make merry over a "national" opera in which the work is done by foreigners, even the orchestra, as Mr. Krehbiel says, being "almost exclusively Germans." It is to the credit of the managers that they produced nine works and gave sixty-six representations during their first season. Of the nine works not one was American; still, it is something to have the idea of ultimately representing native art kept before the public mind. We need not insist that the state of opera in New York, as disclosed by this book, offers matter for the reflection of those who desire to see action taken to a similar end in London. True, the conditions of the two cities are not exactly the same, but what New York has accomplished may, *mutatis mutandis*, surely be achieved in a far greater and richer metropolis having the advantage of closer touch with all the centres of musical life.

It is no part of our purpose to discuss Mr. Krehbiel's criticisms, but we may say that their author appears to be a very well-read man, who has a facile command of his knowledge and is able to convey it in pleasant fashion. Indeed, the articles extracted from the *New York Tribune* cannot be read without much profit.

At another point the *Musical Times* says that music in England may be immensely affected by music in America. Let us hope so. Then the silly apotheosis of Händel and Mendelssohn will end.

CRITICAL NEW YORK AUDIENCES.

WE notice two items in our foreign exchanges which go to prove that audiences abroad are by no means as critical as those of this city. The first item appears in a German paper and is to the effect that Signora Pattini is creating a furore in Berlin; the other item is in a French journal, and informs us that "the highly-distinguished baritone, Signor Ciampi-Cellaj, had arrived in Paris."

Signora Pattini has been heard here, although we doubt if many people remember her, as a member of one of Mr. Mapleson's companies. She made no impression whatsoever here, for her voice was slight and her histrionic qualifications slighter. Indeed she was announced as a great songstress by Colonel Mapleson, with a great flourish of trumpets, but as usual the public failed to agree with the gifted impresario.

Signor Ciampi-Cellaj is better remembered here than Signora Pattini, not because he was a better singer, but because he had a peculiar faculty for adjusting the false calves with which he sought to impart a virile distinction to his nether extremities so loosely that they once slid around to the front. On this occasion he presented an impressive appearance, for, as the calves were in the wrong place, his legs appeared to be moving backward while he was walking forward. He is also remembered as the only *Conte di Luna* who sang "Il Balen" without receiving an encore.

Both these singers seem to enjoy considerable reputation abroad, while in New York one was discouraged and the other laughed at. The fact is that New York audiences tolerate only the best. They are almost too exclusive, worthy second-rate talent having no chance of recognition. Perhaps the love of music would be more widely spread if we encouraged those who were not in the very first ranks a little more.

IT is rumored in Chicago that the guarantee fund of the American Opera Company subscribed in that city will be diverted to another channel. The subscribers expect to build an opera-house, using the fund as a basis.

Church Music Practically Considered.

An Essay read at the tenth annual meeting of the Music Teachers' National Association, by CAROL FLORIO.

IN endeavoring to treat so large a question as that of church music—even the practical part of it, to which I intend chiefly to confine myself—in the comparatively few minutes allotted to me by the committee, I feel very much as might a man who was requested to cram a quart of water into a pint pot; but I will do my best.

The brevity of the time allowed me must be my excuse for occasionally saying, "This is right," or "This is wrong," without giving reasons for either statement.

As the basis for what I have to say on the subject of church music, I have decided to take the music connected with the Episcopal service. For this decision I could give you reasons which I think you would acknowledge as good, had I not to use my time in a more important way.

Considered upon this basis, the music of the church divides itself under five heads: The Chant, the Congregational Hymn-tune, the Choir-Hymn tune, the Anthem (which includes the "Service," technically so-called, consisting of the regular canticles of the church set anthem-wise), and the purely instrumental numbers, such as voluntaries and interludes.

I wish to draw your attention to the fact that at no time in this essay shall I quote the so-called "tastes of the people" as an argument. The people have no tastes; and (if I may use an Irishism) what tastes they have are wrong. The possession of a "taste" in any matter—a right taste—a just taste—presupposes a knowledge of that matter; lacking this, the impression mis-called a "taste" is merely a whim or a prejudice. And the whims and prejudices of the people in all matters connected with church music are so hopelessly opposed to all that is right—so completely formed upon false conceptions and ignorant fancies—that the only hope for a regeneration of church music lies in our first deciding what is right, refusing to use anything else, and waiting until, by the much hearing of the right, assisted (upon every occasion when it is possible to give them) by verbal or written explanations of why it is right—people awaken gradually to the falsity of their old ideas, and learn that there are other matters connected with the church beside creeds and articles of faith in which they must be content to come as "little children" and be taught.

"A slow process," you say? Certainly it is; all reforms are; and this reform, like most others, can only be brought about by patient, earnest, continuous and enthusiastic work and frequent self-sacrifice. But the end is worth the pain. All honor to the few—the very few in this country—who have been faithfully, though sometimes mistakenly, striving toward it.

Let us consider

The Chant.

I do not intend to set myself up as the champion of either the Gregorian or the Anglican chant. Each has its uses, and each in its place is good; and the decision as to which may be best suited for any given church can be arrived at only after considering many points—the general character of the rest of the music and the material available for its performance being two of the most important. Still, it may be hinted that for churches in which the choirs are not of considerable excellence, or in which but few rehearsals can be had, or in which that impossibility—chanting by the congregation—is attempted, the Gregorian is best suited; the Anglican being effective only in skilful and thoroughly drilled choirs.

Let us take chanting, then, simply upon its general principles, and consider first its music. The Gregorians are a settled quantity, and need only be referred to so far as to say that they should invariably be sung in unison; but in regard to the Anglican chants a few words may be said. They should be as free as possible from passing notes, and each chant accepted for use should have an easily recognized individuality. To write a good and original chant is one of the most difficult tasks of the church musician. To be at once natural and original within the space of ten notes! This is indeed a trial of skill, and it is therefore not at all wonderful that good chants are comparatively few in number. Single chants should be used almost invariably, and these should begin and end with the same chord—for a reason to be given in a few moments.

For the words, the syllabic method of division is preferable, and it is better to have two or more notes of the mediation or cadence to one syllable, than two syllables to one note of the mediation or cadence. For—and this brings me to the mention of one of the usual faults of chanting in this country—as a rule we take the mediation and cadence of our chants much too slowly (a fault almost unavoidable if there be more than one syllable to a note) and the recitations too rapidly. This results in a gabble of syllables on the recitation, a ludicrous halt of three slow syllables drawn on the mediation, another gabble for the second recitation, and a more pronounced halt of five slow syllables for the cadence. The words on the reciting note should be spoken with such deliberation, and the cadence should be taken with such rapidity, that no change in the speed of speaking shall be perceptible; it shall only be noticeable that while some syllables are spoken all on one tone, a few occasional ones receive an individual tone apiece. Further, chanting should always be antiphonal; and the first syllable of each verse should be started by the responding side before the last syllable of the preceding one has been quite left by the side which is concluding; hence the necessity which I

mentioned before of having the chant begin and end on the same chord. Chanting is by far the most difficult style of music that a choir has to conquer. It is so difficult that for years I have not heard any that might be called even fairly good, and it may be considered a crucial test of the skill both of the choir and of the trainer. One cause of much of our bad chanting is the prevailing idea that chants should be sung; they should not, they must be spoken. I should like to say much more on this subject, but time forbids. We will proceed, therefore, to consider

The Congregational Hymn-Tune.

This is a matter of some considerable importance. Few will deny that it is well to have the congregation join actively in some part of the music. Chant they cannot, nor can they sing anthems; the hymn-tune is for them the only feasible form.

Of course, with a congregation, singing in parts is not to be attempted; for, while a few might succeed in carrying their own parts, the rest would either be singing the melody in octaves or improvising parts of their own—with most horrible results. Tunes, therefore, which, like most of the modern English tunes, depend on their harmonic beauty for their effects, cannot properly be chosen for congregational use. We must, for this purpose, turn to the solid old tunes of the English church, and to the most practicable of the German chorals. There is a plentiful supply. Such sterling old tunes as "Old Hundred," "Windsor," "Dundee," "Duke Street," and scores of that same solid kind may be found in the English collections; while, of the German chorals, nine out of ten will be found thoroughly useful.

Undoubtedly the congregations will kick a little at first at being deprived of certain horrible sequences of tones which they have been taught to call "hymn-tunes," and will consider the right kind of music very trying. They have learned to look upon—say "Old Hundred," for example—as a very "dull" tune. No wonder, in the drawing way in which it is usually sung. Let "Old Hundred" be sung to jubilant words, as was originally intended, and at a brisk speed, and it will prove as noble a strain of joyful praise as any church has a right to desire. Get out of people's heads the false idea that a tune written in whole and half-notes is necessarily a slow tune, and a good deal of the battle is won. The people do not know—and most musicians forget—that, at the time many of these tunes were written, the half note was the shortest note in common use, and that the lightest of the secular music of those days was written in whole and half notes; they answered then to our quarter and eighth notes of to-day. It is true that a good, strong, devotional tune—like Dundee or London—is too much for the little nursery hymns now so largely in use; but that has nothing to do with the question. Such hymns are not fit to be used.

(To be continued.)

Milwaukee Festival Program.

C. Joseph Brambach.

THE program of the great Milwaukee Musical Festival, which opens to-night at eight P. M., is hereby given in full. It is one of the most varied programs ever rendered in this country:

OPENING CONCERT.

Wednesday, July 21, at eight P. M.:

1. Jubel overture for orchestra.....C. M. v. Weber
2. "An die Kunst," Männerchor.....R. Wagner
Rendered by the Milwaukee Festchor.
Speeches and other ceremonies.
3. Aria, "Dich theure Halle," "Tannhäuser".....R. Wagner
Miss Marianne Brandt.
4. "Requiem".....W. A. Mozart
Miss Lilli Lehmann, Marianne Brandt, Messrs. Josef von Witt and Josef Staudigl.
5. Milwaukee Festchor, with orchestral and organ accompaniment.
6. Aria, "Abscheulicher," "Fidelio".....L. von Beethoven
Miss Lilli Lehmann.
7. March and chorus, "Tannhäuser".....R. Wagner
Milwaukee Festchor.

THURSDAY MATINEE.

Matinee, Thursday, July 22, beginning at 2:30 P. M.:

1. Overture, "Oberon," orchestra.....C. M. v. Weber
2. Chorus, "Wie kann die Lieb".....M. Frei
Sozialer Sängerbund, of St. Louis. Musical director, Karl Frölich.
3. Aria, "Wo bergichmich," "Euryanthe".....C. M. v. Weber
Herr Josef Staudigl.
4. Chorus, "Mein Schifflein treibt imitten".....
"Orpheus Männerchor, of Chicago. O. Beschnitt, director.
5. "Les Préludes," Symphonic poem.....F. Liszt
Orchestra.
6. Piano solo.....Rafael Joseffy
7. Chorus.....
Orpheus Sängerbund, of St. Louis. Oscar Schmoll, director.
8. Aria, "Oh mein Sohn".....Meyerbeer
Miss Carrie Goldsticker.
9. Sängerbund, Fest-composition for orchestra.
10. "Blindness Aria," "Magic Flute".....W. A. Mozart
M. A. Paulet.
11. Chorus, "Mien".....A. Härtel
Liederkrantz, of St. Louis.
12. "Der Stern," symphonic poem composed for the Sängerbund.
Directed by the composer, Dr. F. L. Ritter.

FIRST PRINCIPAL CONCERT.

Thursday evening, July 22, at eight:

1. Symphony, G minor.....W. A. Mozart
2. "In Einem Kühlen Grunde".....C. Glück
Männerchor of the North American Sängerbund.
3. Aria "Bethörte," "Euryanthe".....C. M. v. Weber
Miss Marianne Brandt.
4. Pilgerchor, "Tannhäuser".....R. Wagner
Männerchor of the North American Sängerbund, with orchestral and organ accompaniment.

5. Liebeslied and duet, "Die Walküre".....R. Wagner
Miss Lilli Lehmann, Herr Josef v. Witt.
6. "Der Landsknecht," cantata.....W. Taubert
Miss Lilli Lehmann, Herr Josef v. Witt, Herr A. Paulet, Herr J. Benedict, Herr Max Heinrich and male chorus of the North American Sängerbund.

FRIDAY MATINEE.

Matinee, Friday, July 23; begins at 2:30.

1. Spanish Rhapsody, orchestra.....Lalo
2. Chorus, "Ruhe Schöneres Glück der Erde".....F. Schubert
Orpheus Männerchor, Buffalo.
3. Aria, "Der Kriegerlust Ergeben," "Jesonda".....Spohr
Herr Max Heinrich.
4. Piano solo.....
Rafael Joseffy.
5. Chorus, "Gebet der Erde".....A. Zoellner
Sennfelder Liederkrantz, Chicago.
6. Aria, "Er Kommt Nicht Zurück," "Jewess".....A. Halevy
Miss Carrie Goldsticker.
7. "Bal Costumé," orchestra.....A. Rubinstein
(a) Waltz, (b) Polka-Galop.
8. Chorus, "Mignon".....M. Nagler
Cleveland Gesangverein.
9. Largo for stringed instruments, orchestra and organ.....Händel
10. Chorus, "Am Bergstrom," poem by Scherberg, composed by.....E. Kogelner
Männer-Gesangverein Eichenkranz, New York.
11. "Gott sei mir Gnädig," "Paulus".....Mendelssohn
Herr Max Heinrich.
12. Overture, with Liberty Hymn, festival composition for orchestra and male chorus (the united singers of Chicago), A. Schoenfeld, director and composer.

SECOND PRINCIPAL CONCERT.

Friday, July 23, at eight P. M.:

1. Symphony No. 3, orchestra.....Jos. Haydn
2. "Es steht ein Baum in Odenwald," Volkslied, composed by.....Taubert-Erk
Mass chorus of the North American Sängerbund.
3. Aria, "Ach ich habe sie verloren," "Orpheus".....Glück
Miss Marianne Brandt.
4. "Elevation," organ and orchestra, composed by.....O. Floersheim
5. Aria from the oratorio "Elijah".....Mendelssohn
Herr Max Heinrich.
6. "Columbus," Prize Cantata.....C. Jos. Brambach
Soli, mass chorus and orchestra, J. von Witt, A. Paulet, J. Benedict, Joseph Staudigl and male mass chorus of the North American Sängerbund.
7. Aria from the "Abduction from the Serail".....Mozart
Miss Lilli Lehmann.
8. "Jung Siegfried".....H. Zoellner
Mass male chorus of the North American Sängerbund.

SATURDAY MATINEE.

Matinee, Saturday, July 24, begins at 2:30:

1. Festival March, festival composition, orchestra.....G. Bach
2. Children's chorus.....
Director, Wm. A. Tomlins.
3. Torreadorlied, "Carmen".....G. Bizet
Mrs. J. Benedict.
4. Chorus—(a) "Lead, Kindly Light".....D. Buck
(b) "Three Fishermen".....R. Goldbeck
Arion Club, Milwaukee, male chorus.
Director, Wm. A. Tomlins.
5. Scherzo, orchestra.....Dvorak
6. Children's chorus.....
Director, Wm. A. Tomlins.
7. Serenade for orchestra and violin solo.....Catenhusen
Violin solo, Herr E. Jacobsohn.
8. Chorus, Anon and Ceciliai Choir: (a) "Evening Hymn," Rheinberger, mixed chorus; (b) ladies' chorus, Ceciliai Choir; (c) "Matona, Lovely Maiden," Lassino, mixed chorus.
Director, Wm. A. Tomlins.
9. Aria, "O, du mein holder Abendstern".....R. Wagner
Herr Max Heinrich.
10. Children's chorus.....
Director, Wm. A. Tomlins.
11. "Bal Costumé," orchestra.....A. Rubinstein
(a) Russian, (b) Polonaise.
12. "Jauchzend erhebt sich die Schöpfung".....H. Mohr
Chorus by the united singers of Chicago and Milwaukee.
Directed by the composer.

ARTISTS' CONCERT.

Artists' concert, Saturday, July 24, at eight P. M.:

1. Symphony, No. 8.....L. v. Beethoven
2. Closing scene from "Götterdämmerung".....R. Wagner
Miss Marianne Brandt.
3. Piano-concert (D minor).....A. Rubinstein
Rafael Joseffy.
4. Prologue and Isolde's death, "Tristan and Isolde".....R. Wagner
Miss Lilli Lehmann.
5. Suite, orchestra.....A. Bird
Directed by the composer.
6. Aria, "Liebe ist die holde Blüthe," "Faust".....Spohr
Herr Josef Staudigl.
7. Prize song, "Meistersinger".....R. Wagner
Herr Josef von Witt.
8. First finale, "Tannhäuser".....R. Wagner
J. von Witt, A. Paulet, Josef Staudigl, J. Benedict and Max Heinrich.
9. "Star-Spangled Banner."

The combined soloists, the mass male chorus of the North American Sängerbund, orchestra and organ. The first verse by the soloists, the second and third by the soloists and the chorus.

Our front page contains a picture of C. Joseph Brambach, the composer of the prize cantata, "Columbus," which will be sung on Friday evening next. It was expected that Mr. Brambach would come from Bonn on the Rhine, where he resides, to conduct his composition, but it was impossible for him to make the trip.

Mr. Brambach was born on July 14, 1833, at Bonn. He was a pupil of the Cologne conservatory and a private pupil of Ferdinand Hiller. In the years 1858-1861 he was a teacher at the same conservatory and subsequently occupied an important position in Bonn. His labors in the field of compositions have been remarkably successful, especially in chorus work.

PERSONALS.

MR. LAUDER'S WISE STEP.—That excellent pianist, musician and teacher, W. Waugh Lauder, who has charge of the musical destinies of Eureka College, Eureka, Ill., was married in that place last Thursday to Miss Cora L. Lindsay. The ceremony took place in the Christian Church and was largely attended.

TEN THOUSAND FEET ABOVE THE LEVEL OF THE SEA.—Mr. E. M. Bowman, of St. Louis, one of the best-known teachers, organists and musicians in this country, is enjoying himself at Dallas, Col., in a mining camp, 10,000 feet up in the air, where he is "roughing it." We suspect that Mr. Bowman has some shares in a mining enterprise out there. We have just heard that Mr. Bowman has gone to Lake Minnetonka, Minn., to spend a few weeks.

BRAHMS AND REMENYI.—Early in his career Brahms undertook a concert tour with Reményi. The connection, however, was not of long duration. Fétis remarks that Brahms, fortunately for himself, soon parted from "this kind of vagabond, whose talent is very extraordinary, but whose habits cannot please a well-born artist." No doubt the two were strangely matched, although, of course, the disparity was then not so great as it would be now. For though the Hungarian may have preserved all his original wildness, the German has certainly become artistically more temperate than he was in those early days. According to another account, it was the success he obtained at Hanover, Göttingen, Weimar and other towns that determined Brahms to dissolve his partnership with Reményi. Liszt and Joachim were among those whose admiration he excited. The latter was particularly struck by the impromptu transposition of the piano part (a semitone higher on account of the low pitch of the instrument) of a sonata for violin and piano by Beethoven. According to Dr. Schubrig, the scene of action was Göttingen, and the sonata in question the one in A major (op. 47), the Kreutzer sonata. According to La Mara, the scene of action was Celle, and the sonata in question the one in C minor (op. 30, No. 2). But whether in the one or the other, or in both places, the feat was no doubt performed. And whatever was the cause of the separation, Brahms had parted company with Reményi in October, 1853, when he went on a pilgrimage to Düsseldorf to visit Schumann.

DEATH OF HUGO MUELLER.—The once famous string quartet, the Mueller Brothers, will be only known by reputation in the future, as one member, Hugo Mueller, the second violin of the quartet, has died at Brunswick, Germany, where he held the position of ducal chamber virtuoso in the court orchestra. Hugo was born in 1832 and was the third of the quartet brothers. The youngest of the quartet, who was 'cellist of the same, is the New York musician, Wilhelm Mueller, who at present is a member of the Thomas orchestra.

A POOR CUISINE.—Someone in Boston, in referring to Miss Rose Cooke, the contralto, makes this unsavory statement: "Miss Rose Cooke had the enthusiasm of a clam in her work, and her toilets were marvellous of poor taste. If she really knew how bad she was she would go into a convent." This is despicable criticism, and coming from the Hub it necessarily deserves full consideration. How can a lady, especially a contralto, have the enthusiasm of a clam? Softer; how can she have the enthusiasm of an oyster? There must be something shellfish about this self-styled critic. Miss Cooke is no doubt in a stew, but let us remind her that it is much better to punch such a writer than to boil over in anger at what he dishes up.

SEE PARIS AND DIE.—Clara Louise Kellogg is in Paris, enjoying herself to her heart's content. Miss Kellogg has accumulated enough capital to give her an income of \$500 a month. Her investments are safe and so is she. With an annual income of thirty thousand francs and no husband to support, a young lady of forty-five can enjoy herself in Paris. In fact, notwithstanding the many disadvantages New York is laboring under when compared with Paris—dear Paris—American dollars made in America could be spent with the same satisfaction here as there. Still she may be under the impression that it is an everlasting pleasure to see Paris—and die.

VAN DER STUCKEN AT CHICKERING HALL.—A series of symphony concerts will be given next season at Chickering Hall under the direction of Mr. Frank Van der Stucken, the talented conductor. The scheme and programs will be published in full in these columns at the proper time.

MME. CAPPIANI ON A TRIP TO CALIFORNIA.—Among the guests of the Grand Army of the Republic, the annual encampment of which will open next week in San Francisco, is Mme. Cappiani. Mme. Cappiani will leave Boston to-morrow on the special G. A. R. express train, which carries the Governor of Massachusetts and other celebrities. She will visit the Yosemite Valley and the Yellowstone National Park and will be back in New York on October 1.

HAIL BRADBOST.—A new tenor has been discovered in Sweden. He was a private soldier in the army until a music teacher, happening to hear him sing, undertook to gratuitously give him a musical education. He has made a highly successful debut in "William Tell." His name is Bradbost.

KIENZL PROMOTED.—Dr. William Kienzl, whose opera "Vrvasi" recently scored a success in Dresden, has been elected conductor of the Steiermärkischer Musikverein in Graz.

SCHEFFEL AND THE FLUTIST.—Next door to the late Victor von Scheffel dwelt an old musikan, who practised upon the instrument concerning which the question has been asked: "What is worse than one flute?" His favorite piece was varia-

tions on the ditty, "To Sevilla." At last the tortured poet wrote to the flutist: "I am convinced of your longing for Sevilla. You would greatly oblige me if you would start for that town citissime. I will pay your fare to the next station, and, if necessary, to the next, and to the next."

STRAUSS FOR MUNICH.—The talented young composer, Richard Strauss, who was assistant conductor under Bülow, and then conductor of the Meiningen Orchestra, goes to the Munich opera as musikdirector. Fritz Steinbach, of Mayence, succeeds him at Meiningen, and Anton Vrspruch will be Steinbach's successor at the Raff Conservatory in Frankfurt.

HOME NEWS.

—Mr. Max Bechert, of Boston, was in town the past week.

—They are giving the "Mikado" at the Baltimore Academy of Music to crowded houses.

—The music at the West End Hotel, Long Branch, costs the proprietors \$5,000 during the season.

—Mr. Robert Goldbeck left for St. Louis last Wednesday night. He will remain there until September 1.

—The Beethoven Maennerchor, of this city, spent last Friday in Buffalo as guests of the Buffalo Orpheus Society.

—Mrs. Blanche Stone-Barton, Miss Agnes Stone and Miss Stone-McDonald are visiting at the house of their mother in Worcester.

—Miss Cecilia Gaul, of the Cincinnati College of Music, left for Germany on July 14. She intends spending some time with Liszt.

—Miss Katie Stokes, who was supposed to be engaged to be married to manager John Stetson, is again a circus rider, this time with the Doris Circus Company.

—Patti will open her season in this country in Steinway Hall, either on the 16th or 17th of November. Only two concerts will be given in this city. The whole tour will comprise over five months and will extend to the City of Mexico and the Pacific States.

—Montgomery, Ala., is greatly interested in the development of an opera company of its own, composed of amateurs, under the direction of Mrs. Dudley Robinson. The company recently presented the "Mikado" with such success that the representations are to be continued.

—A new field is opening for organ builders, as George Jardine & Son are building a beautiful organ for a new crematory now being built in Buffalo, which will add very much to the solemnity of the service previous to the cremation, and there is no doubt there will be a large demand for organs for crematories now being erected all over the country.

—Jerome Hopkins's "Railroad Young Philharmonic Festival" and opera of "Taffy and Old Munch" were given at New Rochelle last week before an audience of the élite of that exclusive village, and the applause was very enthusiastic. Miss Nellie Prior, as the *Nurse* made a decided hit. Mr. Hopkins gave a short piano recital before the opera.

—The Chevalier Hesse-Wartegg, the husband and manager of Minnie Hauk, has secured the services of the Chevalier Antoine de Kontski, the composer of the one-night opera "The Sultan of Zanzibar," who will accompany Minnie Hauk (the Chevalier, not the Sultan) during her concert tour next season. Mr. George Fox, baritone; Miss Mathilde Muellenbach, Mr. Spigaroli, tenor, and Mr. Charles E. Pratt, pianist, comprise the rest of the company.

—Cablegrams of Sunday announced that Marie Van Zandt is suffering from paralysis and that it is no longer expected that she will recover; that Gilbert and Sullivan's new opera will have its first rehearsals in August; that Mr. Mapleson had just had a rousing benefit at Drury Lane, London, which with the assistance of Patti netted a good round sum; that Giulia Valda, who will sing in the Angelo Italian Opera Company here next season, and who will be interested in the enterprise financially, left on the Umbria for New York yesterday; that her agent is one Strolago, and that it is proposed to give Italian opera here every night during the company's season.

—To-morrow Mr. Henry Carter will give a concert at Oshawa, near Toronto, with the following selections:

Romance in G.....	Beethoven
Offertoire.....	Wely
March from "Abraham".....	Molique
Selection from "Lobgesang".....	Mendelssohn
Funeral March.....	Chopin
"Tannhäuser".....	Wagner
Fantasia, C minor.....	Mozart
March from "Athalie".....	Mendelssohn
"O Salutaris".....	Rossini
"Leonore" march.....	Raff
Gavotte.....	A. Thomas
Andante.....	Haydn
"Le Prophète" selection.....	Meyerbeer
"God Save the Queen".....	Wesley

...The L'Académie des Beaux-Arts has made the following awards in the competition for the Grand Prix de Composition Musicale: The premier grand prix to Augustin Savard; the deuxième grand prix to M. Kaiser (both pupils of Massenet), and the deuxième second grand prix to M. Gedalge, a pupil of Guiraud.

The German Liederkrantz.

LAST Tuesday evening, July 13, the rehearsal room of the Liederkrantz was the scene of quite an ovation to distinguished guests, viz., to Dr. Herman Mohr, the composer, and Herr Joseph von Witt, first tenor of the opera at Schwmerin, both of whom were on their way to the Milwaukee festival, the former to personally conduct his composition for male chorus, solo and orchestra, "Jauchzend hebt sich die Schypfung," and the latter to sing the principal tenor solos at the festival.

President William Steinway conducted the proceedings in his usual happy style, extending to the honored guests (Dr. Mohr being accompanied by his daughter) the welcome and hospitality of the Liederkrantz.

Dr. Mohr played some of his compositions in masterly style. The chorus, under the baton of Mr. Reinhold L. Hermann, sang several choruses superbly, but Herr von Witt's singing literally carried the audience by storm. He sang the great aria from Brambach's Prize Composition with immense fire and effect, and, being enthusiastically encored, added Schumann's "Thou art like a flower," and, eliciting a further encore, he sang Becker's "Spring Song." Herr von Witt had only disembarked from the steamer Fulda the very same morning. He has a tall, elegant figure and handsome features and has a powerful, sonorous voice, which he uses skillfully. Herr von Witt is certainly a fine acquisition for the Milwaukee Festival, which commences to-day.

Dr. Herman Mohr has spent the past week in Buffalo, as the guest of the six singing societies there, with whom he yesterday proceeded to Milwaukee. The German Liederkrantz does not participate in the Milwaukee Festival, but on Saturday, July 17, proceeded, about 100 strong, to Mauch Chunk and Delaware Water Gap, where they had a splendid time, returning to New York late last night.

FOREIGN NOTES.

...Signor Perugini is in London. Tremble!

...Herr Ludwig, baritone of the American Opera Company, is in London.

...A conservatory is to be opened at Angers, with Gustave Lelong, a violinist of considerable local fame, as director.

...Signor Ravelli will open the season at the Teatro Comunale, Bologna, Italy. Mme. Sacconi, harpist, is engaged at the same theatre.

... "Lakmé" is to be given in Cologne in October with a young French artist, Mlle. Calvelli-Adomo, as *Lakmé* and Herr Goetze as *Gerald*.

...The new professor of violin playing at the Académie de Musique at Malines is M. Hermann, formerly first violinist of the orchestra at the Monnaie, Brussels.

...The *Neue Musik Zeitung* says: An American has taught a monkey to play on the piano. The monkeys are ahead of human beings in that one monkey can play a four-handed piece on the piano.

...A Passion Play, on the Ober-Ammergau pattern, has been performed in Frankfurt. The work is in three sections. The words are by Ferdinand Heitemeyer and the music by C. F. Bischof, a Frankfurt conductor.

...Only 13,000 marks have been taken in for the Wagner monument at Leipsic, and even less for the Weber monument in Ensinn. On the other hand, the German singing societies have raised a considerable sum for a monument to Abt.

...Miss Emily Winant made a highly favorable London debut at the Albert Hall on June 23. The *Athenaeum* said: "Her voice is pure and rich in quality, and her rendering of arias by Händel and Weber went far to prove that she is an artist of the first rank."

...In the correspondence from Sonderhausen to *Le Guide Musical* an amusing typographical error occurs. Liszt's "Hunnenschlacht" is spoken of as "Hübenschlacht," that is to say, the piece instead of being called "Battle of the Huns" is called "Battle of the Hens."

...At the recent annual public exhibition of the Marchesé School, Paris, the following Americans distinguished themselves sufficiently to be especially mentioned in *Le Ménestrel*: Everest (Philadelphia), Wentworth (Boston), Stewart (Boston), Hibbard (New York) and Groll (Cincinnati).

...The singer Mme. Cavalho has received from the French Ministers of Public Instruction and Fine Arts a *jardinière* of Sèvres porcelain valued at 25,000 francs. It shows a scene from "Faust" with the dedication, "The Government of the Republic to Madame Miolan-Carvalho."

...In the course of an article on the recent production of "The Ring of the Nibelung" in Dresden, in the *Dresdner Tageblatt*, Ludwig Hartmann says in reference to "cuts": "Is it not impertinence on the part of a medal-hung aristocratic attendant to make cuts in Wagner to suit himself or begins the 'Ring of the Nibelung' with the 'Walküre' or omits 'Rheingold,' which makes no difference anyhow?"

...Among the Wagner autographs recently sold by Liepmannsohn at Berlin was the following French letter concerning a translation of "Rienzi" and written about 1840: "Monsieur, j'espère bien, que vous auriez la bonté de finir votre travail pris pour moi et pour mon avantage de corriger ma mauvaise traduction de mon sujet d'un grand opéra, 'Rienzi' En c'espérant, je vous prie, Monsieur, bien fort de m'envoyer cette ouvrage à Mitau sur mon adresse si bientôt que possible." *Le Guide Musical* refers to it as a "curieux spécimen du français de Wagner."

WAGNER'S MUSIC DRAMAS.*

BY GUSTAV KOBBE.

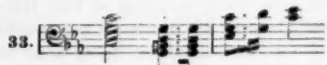
(Continued.)

THE story of *Siegmond* is told in melodious recitative. It is not a melody in the old-fashioned meaning of the term but it fairly teems with melodiousness. It will have been observed that incidents very different in kind are related by *Siegmond*. It would be impossible to treat this narrative with sufficient variety of expression in a melody. But in Wagner's melodious recitative the musical phrases reflect every incident narrated by *Siegmond*. For instance, when *Siegmond* tells how he went hunting with his father there is joyous freshness and abandon in the music, which, however, suddenly sinks to sadness as he narrates how they returned and found the Walsung dwelling devastated by enemies. We hear also the Hunting Motive at this point, which thus indicates that those who brought this misfortune upon the Walsungs were none other than *Hunding* and his kinsmen. As *Siegmond* tells how, when he was separated from his father, he sought to mingle with men and women you hear the Love Motive, while his description of his latest combat is accompanied by the rhythm of the Hunting Motive. Those whom *Siegmond* slew were *Hunding's* kinsmen. Thus *Siegmond's* dark fate has driven him to seek shelter in the house of the very man who is the arch-enemy of his race and is bound by the laws of kinship to avenge on *Siegmond* the death of kinsmen. These are some of the salient points of *Siegmond's* narrative concerning which much more might be written. To me this portion of the score, whether we consider it in connection with the words or as pure music, has far more value than other more popular passages, for instance, *Siegmond's* love song; though for some years to come probably the mass of the public will continue to regard the latter as the "gem of the opera."

As *Siegmond* concludes his narrative the Walsung Motive is heard. Gazing with ardent longing toward *Sieglinde*, he says:

Now know'st thou, questioning wife,
Why "Peaceful" is not my name.

These words are sung to a lovely phrase. Then, as *Siegmond* rises and strides over to the hearth while *Sieglinde*, pale and deeply affected by his tale, bows her head, there is heard on the horns, bassoons, violas and cellos a motive expressive of the heroic fortitude of the Walsungs in struggling against their fate. It is the MOTIVE OF THE WALSUNGS' HEROISM (page 32, line 2):



It is followed by an effective variation of the Walsung Motive, the whole concluding beautifully with the phrase last sung by *Siegmond*.

Hunding's sombre visage darkens more deeply as he rises. His were the kinsmen of the woman for whom *Siegmond* fought. The laws of hospitality make it imperative that he should give the Walsung shelter for that night, but he bids *Siegmond* be ready for combat in the morn. He commands *Sieglinde* to prepare his night-draught. She is seen to throw spices into the horn. As she is about to enter the inner chamber she turns her eyes longingly upon the weaponless *Siegmond* and, having attracted his attention, fixes her gaze significantly upon a spot on the trunk of the ash-tree. As her look falls upon the tree the SWORD MOTIVE (26) is heard.

When *Hunding* has followed *Sieglinde*, *Siegmond* sinks down upon the bear-skin near the hearth and broods over his fate. His gloomy thoughts are accompanied by the threatening rhythm of the Hunting Motive and the Sword Motive in a minor key, for *Siegmond* is still weaponless. When giving vent to his thoughts, he exclaims:

A sword my father did promise.

The Motive of Compact is heard. But the promise appears to have been delusive and so the Compact Motive soon loses itself in the threatening rhythm of the Hunting Motive. With the strength of desperation *Siegmond* invokes Walse's aid. He cries:

Walse! Walse! Where is thy sword?

The Sword Motive rings out like a shout of triumph. The embers of the fire collapse. In the glare that for a moment falls upon the ash-tree the hilt of a sword whose blade is buried in the trunk of the tree is discernible at the point upon which *Sieglinde's* look last rested. While the Motive of the Sword gently rises and falls, like the coming and going of a lovely memory, *Siegmond* apostrophizes the sheen as the reflection of *Sieglinde's*

glance. The embers die out. Night falls upon the scene. But in *Siegmond's* thoughts the memory of that pitying, loving look glimmers on.

The Motive of Sympathy hastening like quick footsteps—and *Sieglinde* is by *Siegmond's* side. She has given *Hunding* a sleeping potion. She will point out a weapon to *Siegmond*—a sword. If he can wield it she will call him the greatest hero; for only the mightiest can wield it. The music quickens with the subdued excitement in the breasts of the two Walsungs. You hear the Sword Motive, and above it, on horns, clarinet and oboe, a new motive—that of the WALSUNGS' CALL TO VICTORY (page 44, line 1):

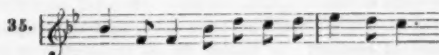


for *Sieglinde* hopes that with the sword the stranger, who has awakened so quickly love in her breast, will overcome *Hunding*. This motive has a resistless, onward sweep. *Sieglinde*, amid the strains of the stately Walhalla Motive, followed by the Sword Motive, narrates the story of the sword. While *Hunding* and his kinsmen were feasting in honor of her forced marriage with him, an aged stranger entered the hall. The men knew him not and shrank from his fiery glance. But upon her his look rested with tender compassion. With a mighty thrust he buried a sword up to its hilt in the trunk of the ash-tree. Whoever drew it from its sheath to him it should belong. The stranger went his way. One after another the strong men tugged at the hilt—but in vain. Then she knew who the aged stranger was and for whom the sword was destined.

The Sword Motive rings out like a joyous shout, and *Sieglinde's* voice mingles with the triumphant notes of the Walsungs' Call to Victory as she turns to *Siegmond*:

Oh, found I in thee
The friend in need!

The Motive of the Walsungs' heroism, now no longer full of tragic import, but forceful and defiant—and *Siegmond* holds *Sieglinde* in his embrace. There is a rush of wind. The woven hangings flap and fall. As the lovers turn, a glorious sight greets their eyes. The landscape is illumined by the moon. Its silver sheen flows down the hills and quivers along the meadows whose grasses tremble in the breeze. All nature seems to be throbbing in unison with the hearts of the lovers. The voices of spring—the season when love opens like the buds—are whispered to *Siegmond* by the orchestra, and as he hears them he greets *Sieglinde* with the LOVE SONG:



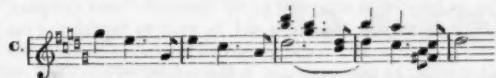
The Love Motive, impassioned, irresistible, sweeps through the harmonies—and Love and Spring are united. The Love motive also pulsates through *Sieglinde's* ecstatic reply after she has given herself fully up to *Siegmond* in the Flight Motive—for before his coming her woes have fled as winter flies before the coming of spring. With *Siegmond's* exclamation:

Oh, wondrous vision!
Rapturous woman!

there rises from the orchestra like a vision of loveliness the Motive of Freia (No. 12), the Venus of German mythology. In its embrace it folds this pulsating theme,



which throbs on like a long love-kiss until it seemingly yields to the blandishments of this caressing phrase:



This throbbing, pulsating, caressing music is succeeded by a moment of repose. While the Walhalla Motive is heard *Sieglinde* gazes searchingly into *Siegmond's* features. They are strangely familiar to her. The Love Motive weaves itself around *Siegmond's* words as he also discovers familiar traces in *Sieglinde's* mien. *Sieglinde* once saw her face reflected in the brook—it seems reflected in *Siegmond's* features. She has heard his voice—it was when she heard the echo of her own voice in the forest. His look has already gleamed upon her—it was when the stranger gazed upon her before he thrust the sword into the trunk of the ash-tree.* Was Wolfe really his father—is Woeful really his name?

Siegmond proclaims that his father was a wolf to timid foxes. But he whose glance gleamed as gleams *Sieglinde's* glance was Walse. Then, while the orchestra fairly seethes with excitement, *Sieglinde*, almost beside

herself, calls jubilantly to him who came to her a stranger out of the storm:

Was Walse thy father,
And art thou a Walsing!
Thrust he for thee
His sword in the tree!
Then let me name thee
As I love thee—
Siegmond, I call thee!

Siegmond leaps upon the table. The Motive of the Walsungs' Heroism rings out in defiance of the enemies of the race. The Sword Motive—and he has grasped the hilt; the Motive of Compact, ominous of the fatality which hangs over the Walsungs; the Motive of Renunciation, with its threatening import; then the Sword Motive—brilliant like the glitter of refulgent steel—and *Siegmond* has unsheathed the sword. The Walsungs' Call to Victory, like a song of triumph; a superb upward sweep of the Sword Motive; the Love Motive, now rushing onward in the very ecstasy of passion, and *Siegmond* holds in his embrace *Sieglinde*—sister and bride!

ACT II.

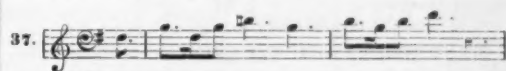
The Vorspiel: With an upward rush of the Sword Motive, resolved into 9-8 time, the orchestra dashes into the Flight Motive. The Sword Motive in this 9-8 rhythm closely resembles the Motive of the Valkyrs' Ride (No. 37) and the Flight Motive in the version in which it appears is much like the Valkyrs' Shout (No. 36). The Ride and the Shout are heard in the course of the vorspiel, the former with tremendous force on trumpets and trombones as the curtain rises upon a wild, rocky mountain pass, at the back of which, through a natural rock-formed arch, a gorge slopes downward. In the foreground stands *Wotan*, armed with spear, shield and helmet. Before him is *Brünnhilde* in the superb costume of the Valkyrs. The stormy spirit of the Vorspiel prevails the music of *Wotan's* command to *Brünnhilde* that she bridle her steed for battle and spur it to the fray to do combat for *Siegmond* against *Hunding*. *Brünnhilde* greets *Wotan's* command with the weirdly, joyous SHOUT OF THE VALKYRS:

Hojotoho! Heiaha-ha!

It is the cry of the wild horsewomen of the air, coursing through storm-clouds, their shields flashing back the lightning, their voices mingling with the shrieks of the tempest. Weirder, wilder joy has never found expression in music. The tone-colors employed by Wagner are so graphic that one sees the streaming manes of the steeds of the air and the streaks of lightning playing around their riders, and hears the whistling of the winds. It is a marvelous tone-picture, equaled only by other creations of its creator:



The accompanying figure is based on the Motive of the RIDE OF THE VALKYRS:



Brünnhilde having leapt from rock to rock, to the highest peak of the mountain, again faces *Wotan*, and with delightful banter calls to him that *Fricka* is approaching in her ram-drawn chariot. At the words:

"Ha! how she wields her golden scourge,"

we hear a version of the Motive of Servitude (No. 3), which occurs again when *Fricka* has appeared and descended from her chariot and advances toward *Wotan*, *Brünnhilde* having meanwhile disappeared behind the mountain height. *Wotan*, through his guilt, has become the slave of his evil conscience, and the Motive of Servitude now stands for the remorseless energy with which crime pursues its perpetrator.

The ensuing scene between *Wotan* and *Fricka* has been subjected to an immense amount of criticism and ridicule. Even Wagnerian commentators are somewhat timid in their references to it. Von Wolzogen dismisses it with a few words. It is therefore with some pride that I point to an American criticism which is justly appreciative. I refer to the letters which Mr. J. R. G. Hassard contributed from Bayreuth to the *Tribune* in 1876. The lucidity of Mr. Hassard's treatment of the subject, the felicity of his diction, his thorough comprehension of Wagner's theory and his appreciation of its artistic beauty, make these letters worthy to be ranked among the most important contributions to the musical literature of the day. This scene between *Wotan* and *Fricka* Mr. Hassard calls "another of those great dramatic scenes, full of fine discriminations, of forcible declamation, and of almost illimitable suggestiveness, which alone would point out Wagner as the greatest of writers for the musical stage."

* Notice here the combination of Sword and Walsungs' Heroism Motives, followed by a combination of Sword and Walhalla Motives.

Ohio Music Teachers' Association versus National Music Teachers' Association.

Editors Musical Courier:

CANTON, Ohio, July 17, 1886.

YOUR favor requesting information in regard to the attitude of the Ohio Music Teachers' Association toward the National Music Teachers' Association is at hand. I will endeavor to give you all the information on the subject I can.

The Ohio Music Teachers' Association suggests an organic union between the associations of the several States and the national association, and that there be delegates chosen by the State associations to represent them at all meetings of the national association.

At the late meeting of the Ohio Music Teachers' Association held at Columbus, July 6 and 8, it was determined that a change should be made in the constitution of the Ohio Music Teachers' Association, requiring the election of ten vice-presidents instead of two, as heretofore, and that the several prominent specialties of the profession should each be represented by one of these vice-presidents, and it was thought that it would possibly be the best selection that could be made to represent the association at the meetings of the "National" should the friendly relations aimed at ever be realized. The ten vice-presidents, being prominent representatives of the several specialties, would constitute a delegation worthy the honor of representing the State association, and if similar worthy delegations were sent from all the States the national meetings would be made up of the best musical talent of the entire country, and there would then be something like authorized representation; somebody would represent something.

However, as there is at present no connection between the State and the national association, the remark that the "National" does not recognize side shows having been made in open session at the late meeting of the latter, it was not believed necessary to devote much thought to this matter of representation, or give it serious consideration. There is at present no authorized representation from the different States. This is indisputable, hence the title "National" in more than one sense is meaningless.

As there are new State associations being formed constantly, it would, no doubt, be desirable that the constitution of each should be similar so far as its connection with the "National" is concerned. In order to accomplish this, it would be well for the national association to suggest so much of a constitution as would be necessary to meet these requirements.

The "National" must begin to strengthen its foundation. "No stability in the foundation, no continuity in the superstructure." Every story added to the present structure, be it called a college of musicians or something else, will endanger its stability. The college of musicians represents a noble aim, but we consider it premature during this "constitution-evolving" period. Why do not the so-called standard-bearers of the "National" set a "self"-forgetting example and busy themselves with more practical things, viz., the building up of State organizations and thus create a foundation for a national?

The poverty of the average musician makes it difficult to attend the State convention, and next to impossible to attend the national meeting. It follows that State organizations are most practical, and the national association only when based upon State organizations and a delegative system inaugurated.

Those losing sight of these practical questions are not benefiting any association.

We in Ohio find it unnecessary to legislate against charlatans. If only representative musicians be secured for the official household, the interests of the profession are sufficiently guaranteed. The dishonest musician dislikes an honest professional as an owl daylight, or the devil holy water.

All State conventions should precede the national meeting. A constitutional convention of national and State officers might adjust the difficulties.

The delegative system will be opposed by all those members of the national association who are in quest of honors, and who in their own States are not sufficiently representative to ever secure vice-presidential honors (which would be equivalent to credentials as delegates to the national convention), should the suggestion I have made be adopted.

The selection of Lavallée as "National President" is very satisfactory to Ohio musicians. It is he to whom the "National" owes its mainspring of life and attractiveness, for it is he who unfurled the standard of native composers.

In the name of the Ohio Music Teachers' Association I extend to President Lavallée hearty congratulations and wish him a successful administration.

A *modus vivendi* under him is more than a possibility.

Cordially, JOHANNES WOLFRAM,
President of Ohio Music Teachers' Association.

The following are the ten vice-presidents selected by the Ohio Music Teachers' Association, with the specialties they represent:

Name.	Specialty.
1. H. G. Andres, Cincinnati.....	Piano
2. F. Basset, Cleveland.....	Organ
3. Alfred Arthur, Cleveland.....	Voice-culture
4. John Van Cleve, Cincinnati.....	Theory
5. S. E. Jacobsohn, Cincinnati.....	Violin
6. Michael Brand, Cincinnati.....	Orchestra
7. W. L. Blumenschein, Dayton.....	Chorus
8. Wilson G. Smith, Cleveland.....	Composition
9. Karl Merz, Worcester.....	History of Music Criticism
10. N. L. Glover, Akron.....	Music in Public Schools

Other officers are: Herman Ebeling, Columbus, treasurer;

I. K. Pleasants, Akron, auditor; I. A. Scarritt, Columbus, recording secretary; Philip Walter, Canton, corresponding secretary.

These officers attended our late meeting and took enthusiastic part.

Boston Chamber Music Society.

THE Boston Chamber Music Society has been organized for the purpose of playing the whole range of chamber music from trios to sonnets, including also such duets as would be available for violin, piano, &c.

It is intended also to present many solos, both instrumental and vocal. The society is to be run strictly on the club principle and no tickets will be offered for sale. The membership is limited to two hundred, and at the last meeting one hundred members were elected and the remainder is being rapidly filled by new applications.

The officers and directors are as follows: President, Hon. Oliver Ames; vice-president, Rev. J. T. Duryea, D.D.; secretary, John Cone Kimball; treasurer, Cyrus S. Haldeman. Directors: Allen A. Brown, John Orth, E. W. Tyler, Albert Van Wagenen, Luther H. Wightman, Carl Faelten, Carlyle Petersilea, Bernhard Listemann. The three last named form the music committee.

Nearly all the prominent musicians in Boston are on the list of members, the remainder consisting of other gentlemen interested in this class of music.

The following short list of works comprises a portion of what is intended to be played next winter:

Trio in B flat, op. 97.....	Beethoven
Serenade in D (violin, viola, cello).....	Septet.....
Trio (piano, viola, clarinet).....	Mozart
Quintet in C.....	Schubert
Trio in E flat.....	Octet.....
Septet.....	Hummel
Quartet in E flat (with piano).....	Schumann
Quartet in G flat (with piano).....	Raff
Double Quartet.....	Spohr
Quintet in E flat (with piano).....	Goldmark
Quintet, F minor (with piano).....	Brahms
Sextet.....	Dvorak

VOCAL.

"Ferne Geliebte".....	Beethoven
"Winterreise" (selection).....	Schubert
"Spanisches-Liederspiel".....	Schumann
Duets.....	Rubinstein
Quartet (with piano).....	Brahms

The American Opera and McVicker.

CHICAGO, July 18.

WHEN the American Opera was here a few months ago, Mr. Charles E. Locke, manager of the organization, made a contract with Mr. McVicker for the use of his house for the opera company in November of this year and May of 1887. Recently Mr. McVicker learned, much to his surprise, that the contract would not be kept. He could not understand it at all, but will very soon bring suit against the company for breach of contract. In seeking for an explanation of the breaking of the contract Mr. McVicker can find no excuse for the act from a business point of view or any other point, with the exception of an incident that occurred just before the company opened here in the spring, which has suggested a possible explanation of the matter.

Last April a young man representing himself to be Mr. Seymour Locke, a brother of Charles E., called on Mr. McVicker and made arrangements for the season of last spring. After the theatre had been secured, but before the sale of seats had begun, Seymour Locke asked Mr. McVicker to advance him \$2,000. Mr. Locke had no credentials of any kind, and Mr. McVicker demurred somewhat, but finally advanced the amount requested. The next day, or the day after, so the story runs, Seymour Locke turned up again and wanted \$1,500 more. This time Mr. McVicker was slower than before. He is said to have explained to the gentleman that he really had no means of knowing that his visitor was what he represented himself to be, but that if he would bring to him from N. K. Fairbank or George M. Pullman, who, he knew, were interested in the American Opera Company, a letter identifying him he would be glad to furnish him the money. At this Mr. Locke is said to have taken offense. He said it would be very mortifying to him to have to make this request of the gentlemen. Eventually, however, he did go to one or the other of the gentlemen named, and obtained credentials and on these Mr. McVicker advanced the \$1,500 which he had asked for.

Mr. McVicker, it is said, can only imagine that Mr. Seymour Locke, piqued at his hesitancy in making the loan to him, has influenced his relative, Charles E., to annul the contract that had been made. A well-known theatrical man says that when Mrs. Thurber was last here she inspected all the Chicago play-houses, and came to the conclusion that the Columbia, by reason of its size and shape, was the best adapted to the production of the operas in view. In this opinion Mr. Theodore Thomas concurred. "I will venture to say," remarked this gentleman, "that if the case comes into court the plea of the opera company will be that Mr. Locke had no right to make any contracts for the company; that that duty devolved upon the directors in New York, and that no one else had any authority to do anything of the sort. You remember that in the case of Mme. Hastreiter the company distinctly held that Mr. Locke could not make a contract for the company."

When seen this evening Manager McVicker said that it would

be manifestly improper for him to talk under the circumstances, but that the whole affair would come out in the courts.—*New York Times*.

Hyllested's Two Contracts.

AS the courts will probably be called upon to decide a curious question of special interest to pianists and piano manufacturers, as well as musical conservatories, it may interest our readers to learn of some of the circumstances of the case we have reference to.

During the first week of July Mr. August Hyllested, the talented pianist, signed a contract with Dr. F. Ziegfeld, the president of the Chicago College of Music, by which he agreed to go to Chicago and assume the duties of piano teacher at that institution. After a few days Mr. Hyllested declined to go to Chicago unless certain stipulations would be made and features in the contract objectionable to him would be stricken out.

Concessions were made, as will be seen from the following extracts taken from a letter addressed to us by Dr. Ziegfeld:

I explained every point of contract to him when in Boston, and now he says he did not understand it. I knew that everything was thoroughly discussed regarding his coming with the college, and he, as far as I could see, understood it. It seems very strange to me that he should suddenly conclude that he did not understand the agreement, when I am in possession of the contract and he had nothing to refer to. I am at a loss to account for his action in the matter, unless someone has offered him other inducements not to come, and he, with no regard for his word or contract, has made the very lame excuse that he did not understand the contract.

After carefully thinking over all the details of the arrangement as discussed in Boston, I cannot see how there could be any misunderstanding; and if he does not live up to his contract and come to Chicago, I am forced to believe he is not an honorable person, and I congratulate myself that I have found it out before it had gone further. After it has been announced in the papers and advertised through the country that he would be with the college next year, it will appear very strange to the public that he is not, and will, of course, be some damage to me. I have made him extra inducements not called for in the contract for him to come, and would be glad to concede any reasonable request to have him here, just because I dislike to place before the public such an announcement and not have it fulfilled.

In the meantime Hyllested last week signed a contract with Messrs. Chickering & Sons to give a series of recitals throughout certain sections of the country.

Mr. Hyllested may be able to demonstrate for the first time, at least in this country, that a pianist is endowed with certain privileges which enable him to make contracts that necessarily interfere with each other and which an ordinary individual would never venture to make.

But, then, a pianist is not an ordinary individual.

We anticipate the outcome of this novel contract method with more than the usual journalistic curiosity.

Joseph G. Lennon.

JOSEPH G. LENNON, the well-known organist and musician, died at his residence, 4 Worthington-st., Boston, Tuesday night, July 13, about 10:30 o'clock. But a few days before, while riding horseback on Blue Hill-ave., the horse took fright, throwing Mr. Lennon to the ground and fracturing his skull. He was immediately taken home and given every assistance possible, but without avail. When picked up he was unconscious, and he remained in a stupor, despite the efforts of his physicians. He gradually became weaker each day, giving fresh evidences of his gradual decline, and with the exception of a few brief moments he was unconscious. He was buried at Lowell on Saturday. We spent a few hours with Mr. Lennon about a week prior to his disaster. The Boston Globe gives this sketch of the deceased:

Joseph G. Lennon was born in Lowell and received his early education in the schools of that city. As a graduate of the high school of that city he took a distinguished rank. His aptitude in the study of music was so manifest, even in his school-boy days, that his family wisely encouraged him in the pursuit of this branch of education. He early gained quite a recognition as a pianist by his contributions to entertainments of the St. Paul's Methodist Church in his native place. His first regular musical instructor was Howard M. Dow, of Boston. He became a student under George E. Whiting, Carlyle Petersilea and George L. Osgood. His organ studies were directed principally by the late Dr. John H. Willcox.

At the age of eighteen, upon the great organ in Music Hall, he played Mendelssohn's difficult sixth sonata, acquiring himself to the satisfaction of a critical audience. His first church engagement was as organist at St. Patrick's Roman Catholic Church, Lowell. He was afterward organist and director at the Unitarian Church in the same city. Then followed engagements at the Redemptorist Church, Boston Highlands, and St. Joseph's Church, West End, where he increased his reputation. His next position was at the Church of the Immaculate Conception, where he succeeded Dr. Willcox.

In 1874, wishing to further perfect himself by a course of thorough musical study in Europe, he relinquished his position at the Church of the Immaculate Conception and proceeded to Berlin, where he placed himself under the tuition of the renowned master, August Haupt, at the same time studying the piano under Loeschhorn. From Haupt he received the most thorough training in organ technique, interpretation, theory and in theory and counterpoint. To show that he was indefatigable in his work and enthusiasm, it is only necessary to refer to the fact that, although previously unacquainted with the compositions of Bach for the organ, he soon acquired great skill in performing the master's works.

Having laid a solid foundation in the rigorous German style of

organ playing he next sought to familiarize himself with the freer French style, and became a pupil of the celebrated Edouard Batiste, organist at the Church of St. Eustache, Paris. The latter was quick to recognize the rare talents of his pupil, and encouraged them by receiving him as a friend as well as student. He was afforded unusual opportunities for practice, and played upon many of the excellent instruments for which the Parisian churches are famous. Among other public performances he gave a recital at the new synagogue on a new organ by Mecklin to pupils of the Conservatoire. So highly did Batiste appreciate his favorite pupil that he composed for him several pieces for the organ, the manuscripts of which, in the master's own hand, were among Mr. Lennon's most cherished possessions, and which were after his return to this country published in Paris, with a complimentary dedication. On finishing his course with Batiste, Mr. Lennon was favored by him with a flattering testimonial in appreciation of his musical skill and ability.

Upon his return to Boston Mr. Lennon applied himself diligently to work, and almost without effort found himself surrounded by a greater number of eager pupils than he could attend to. He soon became attached to the Petersilea Academy of Music, and had numerous offers of church positions. He accepted that of organist and director of St. Augustine's Church, South Boston, where he brought the music to a degree of excellence unknown there before.

He also organized and directed companies for the performance of several light and popular operas for the benefit of various charitable institutions. His most noteworthy achievement in organization was the formation of a chorus of 600 voices from the Roman Catholic choirs of this city for a festival performance at the Mechanics' building in May, 1882, and of a chorus of 1,000 drawn from the choirs of New England for another festival occasion, June 17 of the same year. In recognition of his services as conductor on the latter occasion he was presented by the members of the chorus with a valuable gold-mounted baton.

The active part taken by Mr. Lennon in the first production in Boston of Gounod's oratorio of the "Redemption" brought him

prominently before the musical public of England and America. The success which crowned his efforts in this matter fully displayed his sterling qualities as a man and as a musician. It would be difficult to imagine a more disheartening position than that in which Mr. Lennon was placed in this undertaking, but he succeeded in attracting the attention of the public sufficiently to call together an audience which literally packed the Boston Theatre on Sunday evening, January 21, 1883. An injunction had been requested by and granted to Theodore Thomas, who had purchased the orchestral score abroad, restraining Professor Lennon from using an orchestra at that event. Despite the restraint, the production was received with marked favor, not only by the audience as a whole, but also from many acknowledged critics. Subsequently the oratorio was brought out also in this city by Theodore Thomas and the Handel and Haydn Society, but without detriment to Mr. Lennon's claims as a thorough artist.

This performance of his marked a new era in his career, as it resulted in the permanent establishment of the chorus engaged in the performance as the Boston Oratorio Society, with Mr. Lennon as its musical director, and J. Frank Donahoe, of the Cathedral of the Holy Cross, as organist. Under his leadership the organization has become a prominent Boston institution. Its public performances have been always commended by the public and leading critics.

The constant demand upon his time for concert work and teaching led Mr. Lennon to withdraw from the church choir direction a little over three years ago; but when St. Peter's Church in the Dorchester district was in process of erection he was induced to accept the position of organist and choir director. The organ was constructed in accordance with his instructions. He filled this position to the utmost satisfaction of pastor and congregation up to the time of the accident.

Mr. Lennon published many transcriptions and arrangements for both organ and piano and edited several of the latest organ compositions of the lamented Batiste, including many posthumous organ pieces.

He also had charge of the music at the funeral of the late Bishop Hendricken at Providence, and also of the music at the Easter festival at the Mechanics' building in May. He arranged the music for the parliamentary festival which took place recently in the same building, and also for that at the consecration of St. Joseph's (Tommy's Rock) Church, Jamaica Plain, several weeks ago.

We may add to the above that his latest performances

were at the organ in Tremont Temple during the meetings of the Music Teachers' National Association, which took place during the first week of July.

Bayreuth Festival.

THE following is the English translation of the official announcement of the Bayreuth Festival performances. Special attention is called to the headlines referring to the late king. The circular was received last Monday by Messrs. Steinway & Sons:

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MONDAY.....	" 9....	PARSIFAL.
THURSDAY.....	" 12....	TRISTAN AND ISOLDE.
FRIDAY.....	" 13....	PARSIFAL.
SUNDAY.....	" 15....	TRISTAN AND ISOLDE.
MONDAY.....	" 16....	PARSIFAL.
THURSDAY.....	" 19....	TRISTAN AND ISOLDE.
FRIDAY.....	" 20....	PARSIFAL.

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CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
44 LAKESIDE BUILDING,
CHICAGO, July 17, 1886.

THE majority of the musical people of Chicago, and in consequence many members of the trade, are regular attendants at the Theodore Thomas concerts held in the Exposition Building. The programs are of the genuine Thomas stripe, and we all know what that means, while the performances are models of excellence.

W. J. Dyer & Brother, of St. Paul and Minneapolis, are building up a large trade in musical merchandise; they have just received twenty cases of foreign goods, upon which they paid duties in the St. Paul custom-house. The trade of this house is constantly increasing.

C. A. Smith & Co. keep right along making and selling pianos, and Mr. Smith by his business ability has won the respect of the best men in the trade.

Mr. H. N. Hempsted, of Milwaukee, Wis., is in town for a day or two; he is one of the oldest dealers in the West, having begun business in Milwaukee somewhere about 1850. He handles the Hallet & Davis and the Emerson pianos, Boston, and the Kranich & Bach, New York, pianos, and a general line of musical merchandise and does considerable publishing.

W. E. Sands, the Kimball agent for the State of Iowa, left for home last evening. He has been assigned another State to look after; it has been suggested that Iowa was too dry for a steady diet. At any rate he will get a plentiful supply of wind in his new territory. As for gas, he got that in Chicago, for, seriously speaking, he was nearly suffocated by a leak in a fixture one night, but luckily discovered it in time.

F. H. Wheeler, the manager for John M. Smyth, is taking his vacation, but is soon expected back.

Of the dealers who have visited Chicago recently we mention: H. C. Waite, Cedar Rapids, Ia., Kimball agent; M. Ament, Peoria, Ill., Kimball agent; Mr. Clark, Los Angeles, Cal.; Mrs. M. A. Giles, Aurora, Ill.; C. C. Hotchkiss, South Bend, Ind.; J. R. Clay, Stewart, Ia.; W. S. Hills, Ligonier, Ind.; H. E. Giles, Quincy, Ill., who is on his way East; A. G. Miller, of L. B. Miller & Son, Galesburg, Ill., and T. S. Schnabele, Geneseo, Ill.

We have been informed through Mr. W. C. Wright, a dealer at Wakarusa, Neb., that Mr. John D. Lehmkuhl, of that place, sent \$250 to Daniel F. Beatty for a piano some time since, and got for it neither piano nor money. Can this be possible?

Mr. C. T. Sisson, the genial traveling salesman for the Steck Piano and several other lines, informed your representative that the Whitney Organ Company, of De-

troit, had about completed a new factory of large proportions, fireproof, all modern requirements, and furnished with a 100 horse-power engine.

Mr. W. W. Kimball will soon go to Europe for a six weeks' trip. Mr. Conway is at his post and Mr. Cone is expected back soon. This large concern is so methodically adjusted, and upon such a thorough system and broad basis, that the members of the company can interchange and exchange duties without any perceptible effect, as far as the manufacturing or the general business is concerned.

The Kimball house and system are remarkable subjects for discussion throughout the whole music trade, not only here in the West, but East also. The effect of the policy of this extensive establishment is felt in all directions, and from its headquarters here some of the brightest business views radiate through the trade.

Mr. Edgar Smith, the popular salesman with the W. W. Kimball Company, left last Monday on a two weeks' vacation.

One of the reliable firms of this city is the house of Steger & Sauber, who commenced business here in 1881, and from the beginning handled the Sohmer piano. Mr. J. V. Steger, the active member of the firm, is thoroughly conscientious in his business, and must have faith in any instrument he recommends; he is also entitled to credit for his untiring effort, and success in placing these pianos in some of the best musical families in the city. In order to meet the wants of a more modest class of customers they secured the Krakauer, and have had excellent satisfaction with it. Their warerooms are well located on Wabash-ave., near Adams-st.

Mr. S. H. Dyer, of the Mason & Hamlin concern here, goes to Minnesota for a few weeks' recreation. Mr. A. L. Bancroft passed through here on his way East. He is the San Francisco agent for the Wm. Knabe & Co.

WE would advise Mr. E. P. Carpenter, of Brattleboro, Vt., to attend strictly to his business instead of wasting his time by mailing to the music trade and music-trade papers copies of a little patent insides newspaper, which contains a few nasty slurs against Colonel Levi K. Fuller, of the Estey Piano Company. Colonel Fuller will be the next Lieutenant-Governor of the State of Vermont and it will be a good thing for that State.

Mr. E. P. Carpenter should also withdraw his advertisements which state that his organ factory or manufacturing has been established since 1850. As Mr. E. P. Carpenter was born in 1851 and as he boasts that he began business on his own hook and could, consequently, not have been anyone's successor, his own business could not well have been established a year before his birth. We will admit that he is a man of unusual precocity, but that is stretching matters a little too far. Another statement, contained in an advertisement now before us, claims that there are 60,000 of his organs now in use. The statement is an unqualified falsehood. We do not believe that there are 15,000 E. P. Carpenter organs in use. The London agents, Messrs. John G. Murdock & Co., cannot afford to have their name attached to an advertisement which makes statements so distant from the truth.

The organ trade can be successfully conducted by adhering to the truth. The biggest fortunes in that business were made by adhering to the truth. It is not necessary to mention the names of the firms who made these fortunes. Where is Beatty now, with all his false statements? In fact, where is E. P. Carpenter now?

THERE is an established piano business in this town for sale. The proprietors are not anxious to sell, but will do so if a feasible proposition reaches them. The renting line is good. There is no hurry about it. Communications will be received at the office of THE MUSICAL COURIER, and no attention will be paid to any but letters with genuine signatures. The name of the firm which is willing to sell will not be mentioned, neither will the names of parties who are reflecting upon the purchase be divulged.

Facts and figures cannot be given until a preliminary understanding is reached.

Here is a chance for one or two young men to build up a paying business, for which the foundation has been laid. No guesswork need be indulged in. Those who reflect upon this in good faith can communicate as above stated.

A MAN of the name of Jones has got up what he calls a "A Dictionary of American Music and Musicians." The title is pretentious, and from it we are entitled to conclude that it is a work of some value. However, after reading a short article on the celebrated piano manufacturing firm of Wm. Knabe & Co., Baltimore, which we would be ashamed to print in these columns, we have concluded that the Jones dictionary needs a general overhauling, which we intend to give it when we have nothing better to do.

MR. C. H. EDWARDS, of Dallas, Tex., asks us what points we can give him in reference to the S. G. Chickering piano. Some of the points are incorporated in our article entitled "Boycott," which will be found in this issue of THE MUSICAL COURIER. If Mr. Edwards desires any particular points of information we will answer him *seriatim*, provided he questions us and we are able to answer. We are prepared at any moment to answer any definite question provided it is not so obscure that we cannot answer. But for the present there is sufficient answer in the "Boycott" article.

IF anyone desire to visit a busy piano factory let him call on Hardman, Peck & Co., and ask to be shown through their works. The shipments of this firm during the past few weeks have exceeded in number those of any two weeks in the history of the house. Around Pittsburgh and in that town and Allegheny there has never before been such a demand for Hardman pianos as at present. In fact the trade of this firm has become phenomenal considering all things. But there is a reason for it, just as there is a reason for everything. In the first place the piano pleases dealer and purchaser. Then the Hardman, Peck & Co. system of doing business is thoroughly satisfactory to the representatives of the house. Next, the progressive tendency of the firm never lags; there is an incessant push that invigorates everyone having transactions with the firm. And lastly the future of the firm is assured, and that becomes a matter of inspiration with the dealer.

THE application of an ordinary dose of common sense would frequently avoid loss of time and money and prove disastrous to liars.

In an Illinois town a church or Sunday school committee determined to purchase an upright piano. They ordered an Estey upright piano, and after its arrival a rival dealer in the town—one who was competing with the Estey dealer—gratuitously informed the chairman of the committee, who is a banker, that the Estey piano is a fraud, that there is no such concern, &c., &c.

The dealer representing the Estey piano called on the banker and stated to him that there was no good to be gained by denying the statements made by his competitor, but said he: "You are a banker. Get the Commercial Agency to make an inquiry. Let it ascertain for you whether or not there is such a factory in New York as that of the Estey Piano Company, and if there is none, I, of course, will withdraw my piano."

This was a common-sense proposition, and the banker wrote on here to New York. The Estey piano was accepted.

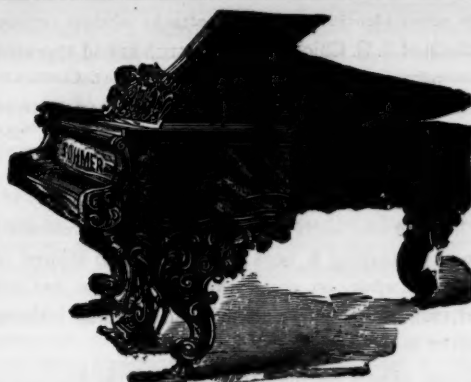
THE New England Organ Company continues to occupy its independent position, never deviating from its old-established principles, which consist in the first place in making a thoroughgoing, satisfactory reed organ which sells strictly on its merits. Next to this comes its manner of doing business, the principle at the bottom of this being correct dealings with its agents and customers, with ensured protection. Thus the company makes friends, not only because the organs are what is claimed for them, but because in addition to this the agents and dealers are treated with due consideration for their desires and wants.

Then comes the system of covering large territory with active, reliable salesmen who have New England organs on the brain and never miss an opportunity in business.

No wonder then that the New England Organ is today one of the most popular reed instruments on the market, both East and West, and it is destined to remain so for years to come.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

CARL MAND
BY SPECIAL APPOINTMENT
PIANOMANUFACTURER
TO THE
ROYAL COURT AND TO HER MAJESTY THE EMPRESS
OF GERMANY
COBLENZ, GERMANY.

1860 DÜSSELDORF First Prize for overstrung Grands.
1860 DÜSSELDORF First Prize for overstrung Cottages.
1861 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.
1862 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.
1863 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.
(Only Highest Distinction for the whole Kingdom of Prussia.)
1864 LONDON Member of the Jury, not competing.
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.
1865 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedheim, Goss, Jull, List, Madame Clara Schumann, Serravallo, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON, KRAKAUER

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

BROS.,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes.

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000

NOW IN USE.

BOYCOTT!

How it is Conducted by Music-Trade Papers.

SHAMEFUL ABUSE OF THE NAME OF AN EMINENT PIANO-HOUSE.

THE principle of the boycott is revolution. Its success means the destruction of our social fabric and the substitution in its place of chaos. It is a barbarous, foreign importation, which must be suppressed if we wish to live like civilized beings.

For these reasons we are all opposed to it; by all, we mean all persons of enlightenment and intelligence.

During the progress of the eight-hour movement last May, all the music-trade papers supported the position taken by the piano manufacturers of this city, and in their columns it will be found that they opposed the whole workingmen's movement, including the boycott. It will, therefore, cause surprise to learn that at that very time, or only shortly after, these very papers were boycotting a firm of piano manufacturers and could have succeeded had they gained the assent of THE MUSICAL COURIER. The boycott when instituted by the workmen appeared to them damnable; the boycott instituted by them appeared to them perfectly legitimate. But the most inexcusable performance indulged in by these papers during the progress of their boycott was the reason they attributed and assigned to it and the manner in which the name of one of the very foremost piano manufacturing firms in this country was abused by them.

About six or eight weeks ago we were approached by a representative of the firm and subsequently by a member of the firm of S. G. Chickering & Co., of Boston, and told that we would not accept its advertisement. "We cannot get our advertisement in such and such trade papers, and we cannot get it into THE MUSICAL COURIER." "Why not?" we asked. "Because Chickering & Sons will not permit it."

It was then stated to us that the advertisement was refused by other trade papers, and the reason given for the refusal was that the papers would lose the Chickering patronage if they would accept that of S. G. Chickering & Co.

We absolutely refused to believe this; not that we doubted the statement made by S. G. Chickering & Co., but we did not believe that Messrs. Chickering & Sons would ever indicate to one human being that he could have their patronage provided he would refuse a benefit to another person.

In fact, all the circumstances of this remarkable case were so at variance with anything hitherto experienced by us that we expressed our surprise; but the statement made to us was the truth—S. G. Chickering & Co. could purchase no space in the other trade papers. In justice, first, of course, to ourselves, and then to Messrs. Chickering & Sons, we accepted the advertisement, and it will be found in our columns, where it has been for some weeks.

Here, then, is a situation delightful to behold, charged as full with dénouement as a Faure battery is with electricity. Here is a phase of music-trade journalism which has hitherto not been understood, but which will be fully appreciated by the time we get through with it.

What object had the music-trade papers in boycotting S. G. Chickering & Co.? Why did they make it appear that the great house of Chickering & Sons would virtually veto any advertisement of S. G. Chickering & Co. in a music-trade paper?

We can conjecture but one reason. These papers

were never identified with any attacks against certain methods of S. G. Chickering & Co., such as had appeared repeatedly in the columns of THE MUSICAL COURIER. They could consequently accept the advertisement from S. G. Chickering & Co. Why did they boycott the firm? There was only one reason.

Ignorance!!

These editors really believed that the old renowned firm of Chickering & Sons would feel itself injured or aggrieved, while, on the contrary, that house has not paid even the slightest attention to anything hitherto done by S. G. Chickering & Co.

These editors we refer to were under the impression that Chickering & Sons would feel offended to such an extent that they would withdraw their patronage, whereas that house would have deemed it below its dignity to refer to the matter in talking to such a set of ignorami.

These editors argued that by informing Messrs. Chickering & Sons that they had refused an advertisement of S. G. Chickering & Co. they were placing that house under obligations, whereas Messrs. Chickering & Sons naturally were indifferent to the subject one way or the other.

And in consequence of all this abject and demoralized reasoning a boycott was determined upon by each of these brilliant lights of music-trade journalism. What a spectacle! But there is something yet deeper and more significant in this phenomenon. Whoever conferred the privilege upon any of these so-called editors to misuse the name of Chickering & Sons in a manner so derogatory? Here are men conducting music-trade papers ostensibly in the interests of the general trade and their special patrons, and these very men do not hesitate to use the name of a large, influential and powerful firm in a manner to throw only discredit upon it. They present a small beginner like S. G. Chickering & Co. with a dangerous weapon to use against the old house of Chickering & Sons. They say virtually: "We would take your advertisement; we know you manufacture pianos, but Chickering & Sons will not permit it." And with this weapon in its possession the firm of S. G. Chickering & Co. travels through the country, telling the trade and the parties it is anxious to secure as customers, "See what an impression we have made. Our pianos are such a menace to the old Chickering firm that it has bought up all the music-trade papers; we cannot get into one." And this is just exactly what S. G. Chickering & Co. could have done had it not been for THE MUSICAL COURIER. Such enormous capital was offered to the firm gratuitously by the luminous brains conducting the so-called music-trade papers of New York.

But that is not all. S. G. Chickering & Co., in addition to any other firm or person, could have logically shown from such a premise as the above that any favorable opinion upon the Chickering piano expressed in the columns of these music-trade papers must necessarily be valueless.

And, we ask, is it not valueless? Would it not be preferable for Chickering & Sons to ignore the whole set of men who so bunglingly represented their interests; who had so little penetration as not to foresee the damage they were inflicting?

There is not one man of any consequence in the whole trade in this country who will pay the slightest attention to what any of these men and their papers may in the future say one way or the other about either Chickering & Sons or the Chickering piano. That whole pack of slaves voluntarily handed itself, bound and gagged, over to masters who did not capture them, did not want them and cannot use them.

And now a word as to S. G. Chickering & Co. If this new firm desires the confidence of the community in which it exists, it must not trade on the name of that time-honored firm—Chickering & Sons.

Many years ago Messrs. Chickering & Sons had an employe—Mr. Irving I. Harwood. His connection with

the house discontinued and the firm gave him a letter, part of which reads thus:

Boston, January, 1879.

"Mr. Harwood's engagement with our house commenced during the life-time of its founder, Mr. Jonas Chickering, and has continued uninterrupted for nearly thirty years. * * * We desire to state that, during these years, Mr. Harwood has proved himself worthy of all the trust and confidence we have placed in him, and that he has been faithful, devoted and true to our best interests. In knowledge of the construction and requirements of the pianoforte, in mechanical skill, and in the knowledge of music, few men are equal to him, whilst fewer still excel him."

Mr. Harwood is now interested in the new firm of S. G. Chickering & Co., how and in what manner we do not know, and we do not care to know. He incorporates this letter of Messrs. Chickering & Sons in the catalogue of S. G. Chickering & Co. This letter must come out of that catalogue if S. G. Chickering & Co. wish to be considered legitimate members of the trade. Its retention in the catalogue indicates that the firm is trading on the name of Chickering & Sons, which they have no business to do.

Next, S. G. Chickering & Co. must not imitate the name of "Chickering," as used by Chickering & Sons on their pianos. They should at once alter their stencil and form the letters differently, so that the imitation disappears. These two things can be done without delay. We shall call attention to them whenever an opportunity presents itself and shall not cease agitating the subject.

We would also call the attention of that firm to the following advertisement in the Worcester Evening Gazette:

The Only Genuine S. G. Chickering Piano

Is made in Boston, Mass. Beware of Imitations. Nearly 2,200 sold within the last twelve months. The S. G. Chickering piano that is attracting so much attention at the present time is sold only by

C. E. STEERE,

492 Main-st., Clark's Block, Room 12.

There are two falsehoods in the above; one is by implication and the other is direct. The direct falsehood, which refers to 2,200 S. G. Chickering pianos having been sold within the last twelve months, will react seriously, for we will now state that S. G. Chickering & Co. have not only not sold 2,200 pianos within the past twelve months, but have not even manufactured 220 since the firm is in business. We will not, and cannot, countenance such absurd fabrications. S. G. Chickering & Co. must do their business on the merits of their pianos and not by trading on the name of Messrs. Chickering & Sons, the manufacturers of the genuine Chickering piano.

All we demand is fair, square business, and it can be done in the piano line as easily and as successfully as in other mercantile lines.

Haines Brothers.

THE old-established firm of piano manufacturers, Messrs. Haines Brothers, which is doing an excellent trade at present, has determined to give special assistance and attention to the Chicago house in the future, where their trade has gained during the past three months to an extent altogether unexpected.

The following letter from one of the most eminent Western pianists, Mrs. J. S. Bayer, was voluntarily written, and its receipt by Messrs. Haines Brothers was a complete surprise.

COLUMBUS, Ohio, June 19, 1886.

Messrs. Haines Brothers:

GENTLEMEN—It is with much pleasure and gratification that I add my testimony to that of the host of admirers of the Haines Brothers upright pianos. The one I recently purchased of you has proven to be all, and I might say even more than was claimed for it. Each time that I use it I am the more delighted with it. The tone is so pure and sympathetic, combined with great power and singing quality, the action is elastic and prompt in response to all kinds of touch, even when subjected to the severest tests, that it is indeed a pleasure to play upon it. Neither in Europe nor America have I seen an upright piano that so nearly equaled a concert grand, or so fully met all the requirements of the pianist.

Very sincerely yours, MRS. J. S. BAYER.

WANTED—By a reliable house in a large city, a strictly first-class piano salesman. One competent to handle fine trade; liberal salary to the right man; no canvassing. Address "Piano," care MUSICAL COURIER, 25 East Fourteenth-st., New York.

BEATTY

New York, U. S. of America.

VERSUS.

ADVERTISING

A BIT OF HISTORY.

BORN August 14th, 1848, at Mount Lebanon. 1870, I left my father's home without business, friends, money or credit, a penniless ploughboy.

What eight years did—from a candy store in Weller's Arcade to the proprietor of the greatest reed organ works in the world. Does printing-ink pay? 1875 I began to advertise Beatty's organs and pianos with a cash capital of less than \$3,000, which I had accumulated from 1870 to 1875, a good name and fair credit. During 1883, eight years afterward, I shipped over 17,000 organs and pianos (might have shipped as many more if I could have filled my orders promptly, so great was the demand for Beatty's organs), yet the company failed (not Beatty) afterward for lack of cash orders, and it appears could not raise \$125,000. Why, this amount I received in twenty-six working days in September, 1883. See the difference; during 1883 it is a well-known fact that I received over a million of dollars from all parts of civilization for instruments bearing my name. It is no wonder the music trade became alarmed at the movements of the "N. J. Ploughboy." This unparalleled undertaking was successfully accomplished under the most disheartening difficulties.

FIRST HALT.

BEATTY'S EXPERIENCE IN ANOTHER DIRECTION.

Well, in January, 1884, I became temporarily embarrassed; no fault of mine. A bank had credited my account \$10,000 in my presence, and the following day, in my absence, charged it all back without a moment's notice. It was very mysterious to say the least, as it was its custom for years to credit drafts same as ready money. As soon as I received the news by telegraph, I immediately seen one of the best organizers of stock companies to be found in the world, for embarrassment was new to me, never having had a check or note protested before in my life. He quickly took in my situation, and offered my \$185,000 of merchandise, and advertising creditors, \$1 for \$1, being first mortgage bond on all my assets, payable in one, two and three years with interest on assets, at that time worth \$350,000 (say nothing for my advertised name and mail), at that time bringing in from \$3,000 to \$4,700 a day, besides valuable electro and printing material, which was afterward sold by the company for old metal and waste paper—(what a management)—or if they did not want the bonds he was authorized by a trust company and a millionaire to offer them eighty cents on the dollar cash, and guaranteeing to place them all themselves. Well he might, for what was this trifling indebtedness in comparison to a business of over a million a year, a plant of splendidly-equipped machinery, a factory stocked with material to its very roof, &c. If they preferred they could have their money within thirty days or their bonds. To my great astonishment this offer was flatly refused by the chairman, and my man politely ordered from the meeting, and I called and compelled to sign a cunningly worded memorandum of agreement at the threat of murder, a trust mortgage threat of State prison, stock company at threat of lunatic asylum, Humbolt's fate. They obstinately refused, for some reason, to accept the money or bonds. Did someone attempt to steal this business, or was it a distant hand of the organ and piano monopolists?

This, then, was the manner in which the trustees and directors came in possession of this great business in "trust," &c. The balance of indebtedness of the \$185,000 was unfilled organ and piano claims, 1,667, all told, or only twenty-two working days' run, as I had shipped 1,800 the previous month of December. Of course, as soon as the trustees and directors became in possession of this business, built in eight years, they were king and the founder was naturally handicapped. The business was run to suit their wishes, the prices were immediately advanced (this of course pleased the organ builders) about double during the dull season, and valuable trade was

driven away. I called their attention to it time and time again; they could at any moment have taken the first mortgage bonds in place of their entire indebtedness, but they continued to refuse them; the results, the great cash receipts of from \$3,000 to \$4,700 a day soon dwindled down, and trade went to other quarters. Is it any wonder the trustees and its managers failed, that the company with so splendid a president and manager "got left?" Or was the management of its affairs done on purpose, so as to throw the business into the hands of a receiver, so as to sell it out and reorganize. It looks a little bit suspicious—a nigger in the fence somewhere. Now, it would have been far better to have taken the first mortgage bonds, at that time as good as gold, lifted a temporary embarrassment caused by bank rather than to order my financial man from their meeting, and in demanding the memorandum of agreement at threat of murder, by so doing all my creditors would have been paid like magic. What was \$185,000 indebtedness, in comparison to a business of over a million a year? Cash receipts every twenty-six working days \$85,000 to \$125,000, according to the amount of advertising, besides merchandise and advertising patronage was worth more than this trifling indebtedness; certain creditors, according to their own statement made fortunes annually. "What fools these mortals be." If the bonds had been taken or money, or a good liberal extension given without the fatal trust mortgage, I could have turned the whole affair to one of the greatest advertisements ever before seen in America, and shipped 30,000 instruments during 1884. What a golden opportunity missed. Since the papers were signed you have dictated and run this business your way; is it not high time to compromise? Are not the trustees, directors personally responsible in getting control of this business only embarrassed, not insolvent, at the threat of murder, deliberately allowing cash receipts to dwindle away without trying to save it. I firmly believe the way possession was obtained that the trustees are personally responsible for half a million damages above all liabilities, for they could have sued and judgment obtained in thirty-three days; we could get meantime all ready-money necessary, as there was no judgment or mortgage against the \$350,000 worth of assets whatever. Three-quarters of the creditors' claims (\$185,000) were already paid by notes that did not fall due until February, March, April and May, 1884. What a grand showing to organize a stock company of a million dollars; but this great opportunity they obstinately refused by deliberately ordering my man from the Mayor's office, who had already raised \$50,000 cash. Why this awful threat? Who wanted the business?

Wilmot handed me twenty letters, all mail I ever saw addressed to me personally. *i. e.*, Daniel F. Beatty, Washington, N. J., for over two years. 1881 Wilmot was ordered to arrest a man after fire, but Jaynes, detective, got sick. Was evidence buncombe? I found this letter recently in package:

PATERSON, N. J., November 11, 1885.

De B. Wilmot, Esq., 120 Broadway:

MY DEAR SIR—I enclose package containing nineteen letters which are personal in character to Mr. Beatty. These letters were forwarded to me by the receiver, Mr. Billings, in order that you might have them at an early day. The package contains one registered letter from England, with draft as therein described, for which Mr. Billings gives his receipt. Please be good enough to acknowledge receipt of package by return mail and oblige yours truly.

G. A. HOBERT.

Why only twenty; how about this Colonel Fuller? Where's Jeffrey, after so truthful a petition to his honor? I sold out bona fide 1884. Company gave me voluntarily one-third interest and income, as bonds (\$125,000) were not taken at Astor House. I have rights.

Yours very truly,

The public's humble and obedient servant,

DANIEL F. BEATTY,

New York, United States of America.

The counsel for the Daniel F. Beatty Organ and Piano Company before organization promised me its presidency, but as Grant had said, "Let us have peace," I compromised, and was elected director. Almost immediately another meeting was called, and I was asked to resign (where was my attorney?) to be elected vice-president. Later on it never came. I still held, however, one-third interest in the company, and a "large income." A circular was sent broadcast, October 25, 1884; from it I quote " * * * the company has a capital of \$350,000; its stockholders are men of high business standing, and of abundant means; the directors are leading men in the business circles of the United States—men whose names are responsible guarantee of the responsibility of the company. * * *"

This was a splendid guarantee that they meant busi-

ness from the word go; however, I called on the president and cheerfully offered him my services; he consented in the presence of a creditor and trustee. I went to the printer's; half an hour later I returned to the president for a new wood-cut, as the name had been changed; then he told me he did not need my help, but politely walked me out of the office. I called on the manager, as I naturally wanted the company to succeed; he was of the same opinion. I returned to New York a few days later, wrote him and received the following letter dated November 12, 1884.

" * * * I think, perhaps, it is just as well to let the advertising rest. * * *"

Strange conduct! I had built this great trade in eight years, and knew all about it. They might have questioned my ability if it was a paper; but I fear no man living when it comes to write up a good advertisement. 1884 the aldermen sold the Broadway franchise; 1884 Ben Butler ran to defeat the Democrats. A few years ago the Erie Railroad was reorganized. Well, it appears the directors served the president precisely the same as the trustees did Beatty, promised to stand by us until they got our signatures, then forsook us like they did Rip Van Winkle. The chairman and chief trustee, it will be remembered, got \$1,000, afterward another \$500. I telegraphed from Harrisburg for my brother not to loan the \$1,000, as it would create a war among the trustees. Another trustee placed to his credit nearly \$10,000 worth of notes—no value received, I am told by Cole, to this day. Got stock in company and sold it to innocent newspaper men, after Herrick and I told him that unless bonds were taken company would surely go into the hands of a receiver. They obstinately refused to take bonds at the Astor House, and left the president same as the trustees did Beatty.

RECAPITULATION.

Assets.

Factory, four acres of space, material, bank and water stock, &c.	\$350,000
Valuable printing material and electrotypes, cost cash about \$50,000, afterward sold by company for waste paper and old metal.	50,000
Best advertised name in existence, and bringing in \$3,000 to \$4,700 a day, payable to Daniel F. Beatty—no company. (Weber's name was not changed). Cost over \$1,000,000 to advertise.	750,000
	\$1,150,000

Liabilities.

Merchandise and advertising indebtedness outside of the \$1,500 and nearly \$10,000 forced accounts of two trustees, after in power.	\$185,000
The balance of the indebtedness was unfilled organ and piano claims, 1,667, all told, or only twenty-two days' run, as I had shipped 1,800 instruments the previous month—December. Talk about Beatty being insolvent; what nonsense. If the trustees wanted to they could have taken the bonds at any time. Why not? Watch movements sale July 29, 1886, more light may be thrown on this great mystery. A clear deed after such awful threats (murder), and not insolvent either, without my consent—courts not posted. \$125,000 worth of bonds were not taken, and trust mortgage illegally canceled, defaulting on every hand. What rights new company, if parties were bribed, where is our Jake Sharp?	

Address—DANIEL F. BEATTY,

New York, United States of America.

MR. WILLIAM STEINWAY will probably arrive in Milwaukee this morning to attend the concerts of the Milwaukee Musical Festival. He will be the guest of Mr. William Rohlfing of William Rohlfing & Co., who represent the Steinway pianos in Milwaukee and vicinity.

—This month of July will exceed all former months of July in the output of J. & C. Fisher pianos. The firm is extraordinarily busy and will do an enormous trade this fall. They deserve it.

—Here is another neat letter written to THE MUSICAL COURIER: "You will please find enclosed check for another year's subscription to your excellent paper. It affords us much pleasure to read it and its information is most valuable to us." The writers are Messrs. Engelbrecht & Thomson, piano manufacturers, Binghamton, N. Y.

—In our travels around we came across the works of the Weaver Organ and Piano Company, at York, Pa., manufacturers of the Weaver organ. This firm is receiving their reward for producing fine and substantial instruments. Their goods are being shipped in quantities all over this country as well as to various foreign countries. Their works are run on full time and some branches are working over-time. The managers state that their trade has never been better in twelve years and they are now about thirty days behind their orders.

Mechanical Musical Instruments.

THE trade are aware that a bitter controversy over the inventorship of mechanical musical instruments as now manufactured has been going on in one shape or another for fifteen years, but the complicated character of the fight has made it impossible to give more than a passing notice, and is briefly as follows:

In 1868 J. McTammany conceived the idea of a mechanical musical instrument, and succeeded in developing the same as early as 1876, when he made a number of complete instruments embodying most of the essential features of instruments made at the present time.

These instruments were exhibited at the warerooms of Story & Camp, St. Louis, and later in Chickering's warerooms, Boston.

Mr. McTammany, being poor, was unable to protect his inventions by letters-patent, and other parties took advantage of his poverty and applied for patents covering his invention. This led to controversy in the Patent Office, resulting in a substantial victory for McTammany.

When McTammany obtained his patent he entered four suits for infringement against the Musical Organ Reed Company for manufacturing instruments for the Mechanical Orguinetto Company, M. Gally and W. H. Johnson. This led to the formation of a combination of the Mechanical Orguinetto Company, the Munroe Organ Reed Company, M. Gally and W. H. Johnson against the McTammany Company, and for a number of years the war has waged in the United States Court, Boston, resulting in decrees in favor of the McTammany Company, with damages.

The Munroe Organ Reed Company, being convinced of the validity of the McTammany patents, obtained an exclusive license under the same. No sooner was the McTammany matter settled than a difficulty arose in the Patent Office between M. Gally and the Mechanical Orguinetto Company, resulting in a victory for M. Gally.

This led to an arrangement with M. Gally, whereby the Munroe Organ Reed Company obtained an exclusive license under the Gally patents for manufacturing the clarion, orchestron, Mantle orchestron, &c.

The Munroe Organ Reed Company will now manufacture and sell direct to the trade, and with the McTammany and Gally patents, and what they already control, they can produce instruments far superior to anything yet offered the trade. Their well-known reputation for excellence of workmanship in this line is a guarantee of the highest character.

Since it has leaked out that they will sell direct to the trade, they have received numerous communications from those handling this line of goods, promising large orders as soon as they are fairly under way.

They are now manufacturing five styles of mechanical musical

instruments, and others are being pushed along to meet the fall demand.
J. McTAMMANY.

About Strikes.

The Stieff Strike.

As stated in the *Sun* yesterday, the Stieff strike and the boycott are ended. Mr. Charles M. Stieff makes the following statement: "On December 15, 1885, fifty-eight of our men went on a strike, the others remaining at work. Those who went out have waived all their former demands, and we have taken back twenty. We had thirty-nine men on our pay-roll last Saturday, which, with the twenty taken on Monday, makes fifty-nine. We intend running our usual force as soon as business justifies it, as things have been greatly disarranged since the strike at our factory, and we cannot take on additional men on this account."

Messrs. F. Fischer, H. Petry and H. Meiericks, a committee representing the men formerly employed by Mr. Stieff, say: "The understanding between us is that Mr. Stieff is to employ twenty men, fifteen men within the next three days and five men within two weeks, and it is distinctly understood that Mr. Stieff does not agree to employ any others unless he so feels inclined; and, further, that no non-union men or those employed during the strike are asked to be discharged on the return of the twenty men, now or hereafter, and that the twenty men will refrain in every way from any interference with Mr. Stieff's business. The statement contained in the various papers of Sunday, the 11th inst., was erroneous and was unauthorized by us."—*Baltimore Sun*.

The Schomaker Strike.

Colonel Gray, president of the Schomaker Piano Company, reported yesterday that thirty hands are now at work in the factory at Eleventh and Catharine streets. Five of these are men who participated in the strike, which is still in progress. Operations are going on as before the strike. * * * Trouble among the employees of the Schomaker piano manufactory, Eleventh and Catharine streets, culminated on Thursday evening in an attack on Gottlieb Weiss, a returned striker, Erie-st., above Catharine. John Gentner, president of the Piano Makers' Union, was arrested yesterday, and warrants were issued for four strikers named Kocheperger, Kraft, Warren and Spect, charged with complicity in the assault. Weiss was so badly beaten that he was not able to work yesterday.—*Philadelphia Press*.

WANTED—By a man of 20 years' experience and large acquaintance in the piano and organ trade, a position as traveler for a well-established manufacturer.

Address, "WEST AND SOUTH,"

Care MUSICAL COURIER, 25 East Fourteenth-st., New York.

The Trade.

—R. W. Cross and wife, of Chicago, are stopping at the Everett House.

—Mr. Felix Kraemer, with Steinway & Sons, is in Milwaukee, the guest of William Rohlfing.

—R. H. Day, of Cross & Co., Chicago, came to town from Boston the other day and quietly departed again.

—Wm. Knabe & Co., Baltimore, are redecorating their large warerooms. Mr. Charles Keidel, one of the firm, is in Europe.

—The reorganized Munroe Organ Reed Company, of Worcester, consists of Charles P. Fisher, Joseph Rice and Frank Stone.

—Among the patents granted last week we find one to Wilhelm Haubner, of this city, for a separable upright piano case, No. 345,505.

—Mr. Edward McCammon refused to give a statement of his assets and liabilities to a representative of THE MUSICAL COURIER, who called on him in Albany last Monday. Mr. McCammon stated that his troubles were due to his attempts to break up the union, in consequence of which his tuner and men got parties with whom he was dealing to sue him, so he confessed judgment in favor of his father-in-law and mother-in-law for \$17,000. We must admit that we never heard much about these union troubles. F. Frickenger, action maker, Nassau, N. Y., has sued McCammon for \$3,000. If the factory starts again it will be under the management of a stock company.

Exports and Imports.

Week Ending June 29, 1886.

EXPORTS.

<i>Bremen</i> —		<i>Glasgow</i> —	
Organs, 31.....	\$1,400	Organ, 1.....	\$60
<i>Hamburg</i> —		<i>London</i> —	
Piano mtl., 3 cs.....	420	Organ mtl., 9 cs.....	337
<i>Rotterdam</i> —		<i>U. S. Colombia</i> —	
Organ, 1.....	76	Organs, 2.....	162
<i>Bristol</i> —		<i>Argentine Republic</i> —	
Organ, 1.....	50	Piano, 1.....	190
<i>Liverpool</i> —		<i>Lisbon</i> —	
Organs, 77.....	4,418	Organs, 7 cs.....	600
Musical insts., 1 cs..	100		
Piano, 1.....	500	Total.....	\$8,313

IMPORTS.

Week Ending June 25, 1886.

Musical instruments, 181..... \$16,690

AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,

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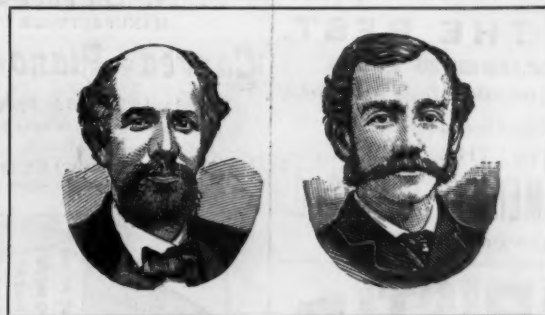
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4 manuals; St. George's Ch.,
N. Y., 4; St. Paul's M. E. Ch.,
N. Y., 4; Fifth Avenue Pres.
Ch., N. Y., 3; Brooklyn Tab-
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.
San Francisco, 3; Christ Ch.
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.**FREKBORN G. SMITH,**

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Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to put up inferior and unreliable guitars.

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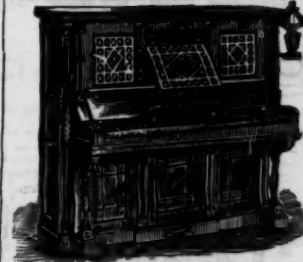
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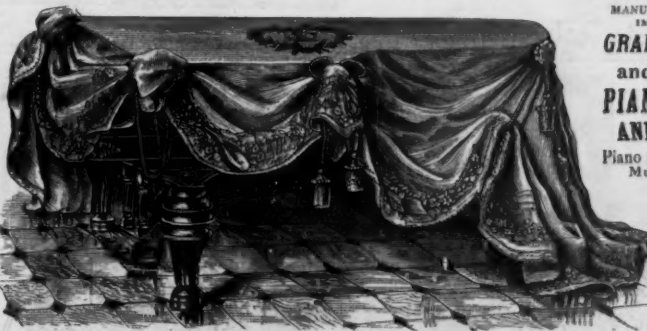
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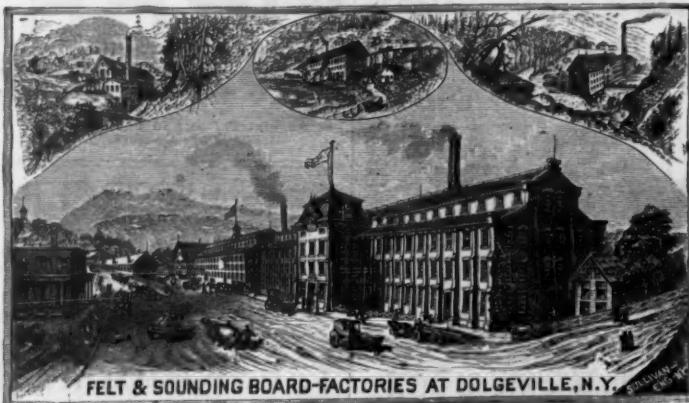


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